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Childhood Education

For Those
Concerned
with Children

To Stimulate Thinking
Rather Than
Advocate Fixed Practice

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Next Month—

"Using What We Know About Children in Teaching Reading" is the theme for the December issue.

LaVerne Strong's editorial "How Well Do Your Children Read?" introduces articles by Alice Keliher, Roma Gans, Virginia Axline, C. DeWitt Boney, Herbert Weaver, and Ruth Cornelius.

How to know when children are ready to read, origins of reading anxieties and how to handle them, play therapy as a way of helping with reading "problems", a scale for evaluating the comics, and a survey of the results of delayed reading are the contributions of these authors.



REPRINTS — Orders for reprints from this issue must be received by the Graphic Arts Press, 914 20th Street, N. W., Washington 6, D. C., by the fifteenth of the month.



*Photographs from Tonks Studios, Orange, New Jersey
J. H. Anderson, Parker School District, Greenville, S. C.*

**Growth in ability to use and understand language
Marks the literate man and his society**

Language For Responsible Literacy

INCREASINGLY DURING POST-WAR YEARS, educators have discussed the need for moral training in the daily work of public schools. Developments of modern science have sharpened our awareness that knowledge without responsibility is even more dangerous than ignorance, and may result in the destruction of life and human values.

A teacher of the language arts—speaking and listening, reading and writing—deals with a medium so intimate and so much an intrinsic element in personality that the experiences she provides cannot avoid being direct factors for good or for ill in moral growth. It is not merely that written and spoken words are the devices by which we transmit understanding and through which ideas of right and wrong are conveyed, but the manner in which language is used is itself an ethical matter. The articles in this issue reveal the intimate relation between personality and the language through which it is expressed. Let us note some aspects of this relation.

A teacher evaluating her pupils' progress with language would do well first to discover to what degree her pupils speak to her and to each other with confidence that they can make themselves understood. This may seem a simple aim, but the sensitive teacher knows it is neither automatically nor easily achieved. Such confidence is essential to a common understanding; it is the great means to that sharing of experience which distinguishes human beings from animals and makes each one a part of the stream of human life. The classroom in which children are fearful of having their language criticized, in which they stumble over speech, hesitate to

talk, or retreat into silence has yet to accomplish this primary step. Confidence that he can state his case and be understood is the right of every child. There is no objective test of his feeling; the teacher must judge. The question is of great importance.

Allied to his attitude toward his own speech is the child's attitude toward the speech of others. How does he behave when another speaks? Does he listen in order to learn, to agree, to compare or exchange ideas? Does he perhaps listen merely to detect error? There are still classrooms in America where a pupil's response is customarily followed by the waving hands of classmates who are eager to talk—not about what was related but about *how* it was said.

We would all enjoy hearing approved usage from the lips of our pupils but we cannot pay the price of arrogance or snobbery for it, nor dare we secure it at the expense of willingness to speak. Children have been known to correct parents or become ashamed of elders as a result of false emphasis on "correctness." Love and admiration of parents and consideration for others are virtues not to be lost for the sake of a past participle. Let us promote good usage but let us have respect for those who speak less conventionally.

ACQUISITION OF ANY KNOWLEDGE carries responsibility. What we say or write is not a trivial matter. Children should learn that one does not talk for the sake of talking, though some assignments do imply just this. ("Come to class prepared to talk five minutes.") A pupil should learn from the daily procedure of his school that one speaks when he has some-

thing he wants to tell and that he is responsible for what he says and writes. The observation he makes, the opinion he states are honest ones; the story or poem he writes is based on his own imagination or feeling. He uses a given word because it tells what is in his mind to tell, and not because it is vivid or beautiful or new. The sentences he is asked to correct are his own, and the corrections are in terms of his message. If he has made a statement without sufficient reason, he is asked to look for facts. He makes a "because" clause when he has a cause to offer and not in order to make a dependent clause. The word chosen for the poem is expressive of his own feeling or experience. Nor does honesty conflict with imagination; it merely insists that the imagined tale be the child's own.

The teacher in such a classroom must also be sincere. She must tell her pupils that language changes and that each generation makes its contribution to the vocabulary and structure of it. The questions such an approach raises may sometimes be difficult; honesty is always difficult.

There are allied experiences. Politeness may be a moral matter since it involves the feelings of other persons. Teachers sometimes forget this when they interrupt a child to correct usage or pronunciation. Courtesy is encouraged or discouraged by the teacher's example. The child who writes his story or relates his experience deserves a response to that story or experience, not merely comment on usage and punctuation. The essence of courtesy in language goes farther than polite forms like "please" or "thank you".

There is a moral quality to reading. It is easiest to read and accept whatever is written. For some, "I saw it in a book or paper" is sufficient evidence. It is more difficult to question and compare. Even the young child can learn to notice the source of his reading. A seven-year-old child can begin to select books. The choice at this age is simple, the responsibility small; it is, however, a beginning. We are looking to that day when the adult will know that it is his duty to select his reading, to check authority and facts, to inform himself. A literate nation, *unless responsibly literate*, is easily the prey of false leaders. The danger of mass acceptance of whatever is printed or said has been multiplied by millions through our development of press, radio, talking pictures, and television.

The modern psychologist tells us that free expression and language which corresponds to the experience for which it stands are essential to mental health. We who teach children the use of language therefore carry great responsibility. We cannot escape dealing with the moral and emotional life of the youngsters in our classrooms. We work with a delicate instrument, and have reason to take care lest we do hurt to sensitive minds.

WE ARE IN THE RIGHT WAY WHEN OUR pupils are writing and speaking freely out of their own experience; when they accept responsibility for what they write and say; when they place primary emphasis on the clarity of the ideas. Moral education is inherent in a good program of the language arts.—LOU LABRANT, *professor of education, New York University, New York City, New York.*



Helping Children to Create

Lois Lenski, author and illustrator of books for children who lives in Torrington, Connecticut, tells how to help children be truly creative through spoken and written words and dramatization of the experiences of favorite book characters.

IT IS SUCH A SIMPLE THING TO HELP children enter the creative life, to help them to think clearly and to communicate their ideas to others through the spoken or written word. Provide the opportunity—let the child talk and let him write, enjoying both. Keep him excited and interested in all he has to say and write. Share his enthusiasms and interests.

Words are a tool for him to use to express the ideas in his mind. Let him say them fluently and freely. Let him choose them carefully and vividly. Let him give out in words his observations and experiences, thoughts and emotions. No one can tell or write a story, no one can communicate ideas to others without having, first, a clear idea in his own mind and, second, the ability to put that idea into words.

We all need to learn greater explicitness of expression, to be more articulate. Not that we need to talk more—we need to say less with greater meaning. We all need to learn to say exactly what we mean and to express varying shades of meaning, to make ourselves better understood. Most of the misunderstandings between men and between nations are the result of inarticulateness, of our inability to say or write exactly what we mean.

This would not be true if children from kindergarten on had the opportunity for creative expression in language. All children can and should learn the free and easy use of words. Even those children who find it difficult

to comprehend the logical processes of mathematics and science can learn to express their ideas clearly in words.

Creative expression therefore should never be confused with the teaching of the techniques of writing. These are two distinct procedures. Creative expression can start long before the techniques of writing are mastered.

Creation Is a Flowing of Ideas

It should always be remembered that creation is a flowing of ideas. Given a stimulus, ideas come pouring from the mind like water from a fountain. It is all too easy to stop this creative flow. Interruptions will stop it. Rules for punctuation, spelling, grammar, handwriting will stop it. Whether a child is expressing himself orally or in writing, he should not be disturbed by suggestions from any one else (teacher or other pupils) during this surge or out-pouring of ideas.

Emphasis should always be placed on the stimulation of ideas. Emphasis on rules is sure to stifle creative thinking. Rules and techniques should be discussed and taught at some other time, not during the period of creating.

When the child *wants* to write, has an idea to express, has something to tell, he often reaches out for new words which he needs. He will ask how to spell them, and the teacher can write them on the board. This is the best possible way to learn a new word. A word that is

needed to express an idea will readily find a place in the child's vocabulary.

A third grade boy writing a story about "How My Father Killed a Shark" described the men going out mullet fishing. Suddenly he looked up and to his teacher's surprise asked how to spell *approached*. Quietly she wrote the word on the blackboard. The boy wrote: "When they approached the fish, they saw a shark," and went on to tell in detail how they caught and killed it.

The child should not be kept conscious of the mistakes he *might* make. He should so enjoy the outpouring of ideas that he forgets the labors of handwriting and all the rules and writes happily, rejoicing confidently in his ability to tell what he wants to tell.

Daily experience in expressing ideas not only improves the content of what he writes but also its quality. The rules can be consciously taught at other times. Then when the child is creating, he will unconsciously make use of them. His writing will become better and better.

When primary emphasis is placed upon rules, the content will never be anything but mediocre. Usually, nothing at all will happen. When primary emphasis is placed on ideas—on the joy of telling something—and rules are taught at another time, the final result is often remarkable in content and in form.

Recording Experience Makes Life A Daily Adventure

One extremely valuable type of writing is the *recording of experience*. This follows naturally after sharing periods in which a child shares orally his experiences with his classmates. When the children first come in, let them talk freely and easily of what they have done or seen. One child's experience stimu-

lates another to tell his. To tell an incident or experience orally to a group in clear, simple, and dramatic fashion is an art in itself, and requires clear thinking. It is the best possible preparation for putting the incident down on paper.

If a child has difficulty in writing his experience, if he gets bogged down and says, "I can't," let him tell it orally to clarify his own thinking. Then he will go happily and easily back to the writing.

Speaking and writing are means of communication. When we speak we communicate the ideas in our mind to another person through hearing. Writing is communication also, putting these ideas down in words on paper to be communicated through reading.

Nothing can be more valuable to any child than the daily practice of putting down in words things that have happened to him or things he has observed that have happened to others. The teacher can stimulate this kind of writing by asking such simple questions as these: "What did you do yesterday?" or "What did you do over the week end?" or "Did you see anything interesting on the way to school this morning?" That is all that is needed; the children will do the rest. If the sharing period occurs daily, no questions at all will be needed, for the children will come bursting with exciting things to tell.

If the writing of their experiences is made a daily practice, it is amazing how much the children enjoy it, how their writing improves in the course of a year, and how the potentialities of certain backward children are brought out. For this is always a personal, individual kind of writing; it is never generalized or abstract. Each child writes of himself and of the things he does, says, knows, feels and believes. Its value in developing the individual cannot be measured.

Many schools give children experience in practical writing—notes for the bulletin board, notes to be taken home to parents, invitations to PTA meetings, announcements of various sorts, letters, greetings, school diaries or newspapers. This is good but it is *not* creative writing. It is *not* the expression of creative ideas and should never be considered such or allowed to take the place of creative writing. Most of this practical or functional writing is stereotyped, lifeless, and formal.

Educators at Columbia University recently made the statement that: "the writing of a very large proportion of our American high school graduates is bad writing. It is bad even for the everyday purposes of life, and particularly bad, sometimes incredibly bad, for what must be expected from a man in college."

The proportion of illiterates among army-age boys during the war was appallingly high. Even our statesmen have not always been adequate to the task of conveying through spoken and written word the point of view of the American people. These inadequacies go back to one basic source—the lack of encouragement and opportunity for creative writing in the schools from the first grade on up. And so I cannot stress too strongly the value of writing which is a recording of personal experience, ideas, feelings.

This *recording of experience* is even more valuable than pure story-telling, the making-up of stories, fantastic or otherwise. A *few* imaginative children can create "stories," but these are apt to be influenced by or imitative of stories the child has heard or read, and so are not therefore truly original.

But *every* child in every class can record his own experience, simply at first, then as he grows and develops, in greater detail and with greater mastery

and artistry. I have known children whose handwriting was practically illegible and spelling atrocious (who were not old enough to have mastered the difficult techniques of writing) to write fine dramatic stories; and the praise received for this expression of ideas served in turn as a great incentive to the mastering of the techniques of writing. One boy who found handwriting an impossible achievement dictated ideas and experiences to his teacher in words of sheer poetry.

This type of writing develops each child as an individual. A retiring, timid child can be brought out because he has observed things the others have passed by. A tense, nervous child may put into words those things that are worrying him, and so find release from his tensions. This type of writing brings out all the child's originality and freshness of point of view. It helps him to observe more carefully, it intensifies his mental images, and it gives him the joy of self-expression. It helps him to live each moment more intensely. Contrast the dull person who walks down a country road and sees nothing with the keenness of the naturalist, every step of whose pilgrimage is an adventure. The practice of recording his experience makes life a daily adventure for every child.

Drawing and Book-making

When the recording of experience in words is accompanied by equally free and easy drawing, when the child is allowed (not taught) to draw these same personal experiences without the handicap of being told *how* to draw, the results will be equally spontaneous and beautiful. Drawing should never be taught as a lesson. It should never be a "subject" for a definite class period. Drawing should be used as a means of

expression at all times, at any time, in connection with any subject, to clarify ideas.

Drawing is like writing—a means of communication, a reflection of what a child has observed and felt. A child has had a simple experience on the way to school. Perhaps he saw a little drama happen—a dog ran across the road just as a car came along. But the dog's owner was there and rescued it just in time. The child hurries to school. He tells the teacher and the class about it in the informal sharing period. Then down on paper, in both words and drawing, he records this experience. He is so happy he cannot do it fast enough. He is enjoying the real thrill of creating.

Perhaps the drama was a succession of events. One picture is not enough to convey it all. He draws half a dozen pictures and he writes a few sentences for each picture to explain just what happened. Putting these together with a stapling machine he has made a book. Of course a book has to have a special cover with a title lettered on it and the name of the young author-artist. Oh, how they love to make books! Once started, you cannot stop them. They will make books about everything—a visitation of mumps to the class, somebody's birthday party, a fishing trip—all the million and one things that children experience so vividly.

When we contrast this kind of enthusiastic expression with the still all too common busy-work practices—the meaningless copying of a page from the school reader or the workbook procedure of answering obvious questions with *yes* and *no*, of underlining words and filling in of blanks none of which contributes to clarity of thinking or has any creative value—there can be no question as to which procedure benefits the child.

"Acting Out" Enriches Life

Along with writing and drawing, dramatization should be encouraged. Incidents which the children bring in to write about and draw can also be acted. No learning of lines is necessary. The children will make up their own, once they know the ideas to be conveyed. The action will be fun; it will never be hard work.

They can enact their own in- or out-of-school experiences, or they can dramatize books—a scene from a book they have read or a book the teacher has read aloud to them. Acting out stories enjoyed by the class is far more valuable than writing a stilted, stereotyped review of a book. There is no better way for children to grasp the meaning of a story than by experiencing it themselves—making it come to life. Free and easy dramatizing should take place in the school room daily.

Here, again, too many rules will handicap the creative flow. If a public speaker rose before an audience, self-consciously thinking: "Is my posture correct?" or "Is my necktie straight?" or "Is my sentence structure correct?" his speech would, I am sure, be a bad one. But when he forgets himself, speaks naturally and easily, thinking only of his message and the pleasure it will give his audience, he will give a worthwhile performance.

And so it is in school dramatizations. Encourage spontaneous, joyous action and conversation. Don't bog the child down with suggestions about how to do it—posture, memorizing, pronunciation, vocabulary. Put all the emphasis on the joy of being somebody else and acting as they would act in a specific situation.

To ask or to expect or to demand "Now you write and act a play of your own" will result in failure. The children's

ideas must first be stimulated. Their originally-created plays should come from two sources—out of their own real life experiences or out of the experiences of others which means going to books.¹ Any book which is not worth “acting out” is not worth reading. The child who has acted parts depicting characters unlike those in his own surroundings and unlike those within his experience has enriched his life and made a start on the long road of tolerance and true understanding.

A book which combines the art of words and pictures is a vivid means of

communication. It can take a child into all sorts of places and situations where he cannot go in real life. It can give him the vicarious experience of living the life of another person. If he can not only read *about* this other person but “stand in his shoes,” speak, act, and behave like him, he has thereby widened his own experience in living.

It is such a simple thing to help children enter the creative life. Let us give them more opportunities to communicate their ideas to others through the spoken or written word and “to be somebody else” through the vicarious experience of dramatization.

¹ Editor's Note: Lois Lenski's *Cotton in My Sack* (Lippincott) her latest book, lends itself particularly well to dramatization. See Mrs. Arbuthnot's review on page 138. You will also want to read Miss Lenski's article, "Out of a Paper Sack," in the July-August *Horn Book*.

Helping Children Learn to Write

By CLARISSA W. TAYLOR

Clarissa Taylor, teacher of ten- and eleven-year-olds, Parker School District, Greenville, South Carolina, describes some techniques she uses to help children learn to write freely and well out of their own experiences. Her techniques will be suggestive to other teachers.

THE TEACHER WHO TRULY WISHES TO guide children in observation, appreciation, and ability to express themselves by describing their experiences through the spoken and written word must feel the challenge to broaden and strengthen her own powers of expression. With this heightened sensitivity she will be impelled to provide unlimited, rich experiences for children, followed by much encouragement and opportunities to transfer the oral expression to the written form. In addition, the teacher must feel a compelling need to develop

techniques whereby she may grow along with the children.

The first technique I use in helping children learn to write creatively is encouraging the oral relating of summer experiences. If the group is reticent and unwilling to talk, I tell my experiences first. Then gradually from the children will come descriptions of trips some distance away, daytime excursions to nearby spots of interest and, from those who stayed at home, accounts of their experiences with music, games, chores, and other daily occupations. This oral

sharing affords a wonderful opportunity for developing the powers of narration so that even a commonplace experience becomes something vital and gives the child a feeling that what he does is worthwhile.

The next step is to put these interesting accounts on paper and to decide how they may best be shared by the group. At first they may be placed on a bulletin board. Later when there are many written accounts they may be placed in designed book covers or in folders in a filing case. All writings are dated as a guide to yearly growth and each book or manila folder carries its own table of contents showing a wide variety of types of writing. The following samples of two children's writings show their first timid efforts:

MY TRIP TO CHARLESTON

On my vacation, my daddy, mother, sister and I went to Charleston. When we got there, my daddy wanted to go out to Folly Beach. When we got out there to the beach my mother and I gathered some shells. After we gathered the shells, we went back to the town of Charleston. After we got back daddy said he was going to take us on a boatride out on the ocean. I was a little afraid but when I got on the boat I wasn't afraid at all. My mother was scared to death until she got off the boat. I enjoyed the trip a lot and hope to go back sometime.

MY BICYCLE AND I

I have a bicycle and I like to ride better than to eat when I am hungry. One day I was out riding. I was standing up and my foot slipped off of the pedal. I was going so fast that I couldn't stop so over I tumbled like the little pig in the barrel. I was on the ground and the bicycle was on top of me. When I got up my arm and leg were hurt. My sister doctored them. My arm and leg were hurt pretty bad. I had to hop like "Old Grandma Hippy Hop." My sister and I laughed at the way I walked. After my leg and arm got better, I didn't ride much. I was afraid I would fall again. One day I said to myself that I would try it once more! When I started up

the road the chain broke. I brought the bike into the house and put it up.

My bicycle and I have had some pretty hard times together. I hope that when I get it mended, I won't fall and be hurt any more.

Finding Descriptive Words and Phrases

Sensitivity to beauty of expression may be developed through words and phrases, first in poetry and then in prose. Reading a poem for fun, picking out beautiful descriptive words, listing these on the blackboard or simply underlining them lead to unconscious memorization of poetry. This in turn may create the desire to keep individual lists of words throughout the year.

For work on phrases, I purposely choose poems that give vivid word pictures. We discuss these as "paintings" which may be taken out of their setting and framed. The idea carries over into many, many poems and learning lines is no task when a child has sensed a series of impressions. Incidentally, this makes choral reading a natural and simple follow-up. Enough cannot be said about the value of poetry in opening wide the doors of expression. It shows them the beautiful or even the stark way of saying something.

After initiation into the fun of finding descriptive words and phrases, children soon establish the habit of looking for such bits in many types of reading. It is essential when a child discovers an unusual word picture which he delights in that time be taken at that moment for a sharing in his enthusiasm.

Many children by the end of the year have hundreds of phrases and words that they have selected individually. I have an idea that some of these may have been drawn from *True Stories* or *True Confessions* but even so, there has been rare discrimination shown in choice and

range. On the other hand, I recognize many from poems which were not shared with the group but enjoyed individually. Many descriptive words and phrases are found in the advertising in our magazines and are of tremendous aid to a growing vocabulary as are the stories I read to and discuss with the children.

Pen Portraits

Biographies and autobiographies through teacher-child sharing may be strong influences in developing keen interest in writing stories of "Myself" and "My Family." Here is an autobiography that speaks for itself:

MY LIFE

By BILL JONES

I was born on June 22, 1937, on a little farm just outside the city. Nothing important happened for the first six years except my brother and I had measles, chickenpox, and whooping cough.

We had lots of fun with our pet kittens, spitz dog and big sandpiles in the backyard.

We also fed the chickens and pulled all the flowers just before they bloomed.

When I was six I started to school at Laurel Creek and was lucky enough to get an honor certificate for the first three years.

After my two uncles had to go to the war I started picking cotton for my granddad so I could buy war bonds. I have three.

During vacations and afternoons after school, if we weren't picking cotton, my brother, some friends and I would go fishing.

One of our friends sold minnows and we worked for him. We had a thriving business until the man that owned the fish pond caught us seining it. My Mother didn't know about this until we caught some catfish about a foot long and brought them home. It wasn't healthy for us that she found out either.

After my uncles got out of the army, one of them loaned us a pup tent to sleep under when we went camping. We also built us a club house and we have fun in it still.

In 1946 we moved to Monaghan where I met new friends and teachers. But still on week ends I like to go back to my grandmother's so that I can be with the old gang.

For a boy who has lived his first nine years on a farm with all the space he needed for work and play, I guess the country gets in his blood. He can make all the noise he likes and chase his rabbits or go fishing. There's always some fun for a boy!

Choosing a person, be it teacher or another child in the group, and writing a "Guess Who This Is" description engenders fun and delicacy of writing that comes only with free expression and the happy relationships that are an outgrowth. This kind of writing may follow a period of painting or sketching when a child or the teacher was the model. Here is Betty Joyner's "Guess Who."

I am writing about a girl in my school-room. She has black hair and blue-green eyes. She is short and plump. Today she is dressed in a dress of many brilliant colored stripes. On the dress is a frill and a white collar and white rick-rack braid.

She is excellent in spelling and arithmetic. She is very helpful to everyone.

When she is big, I think she is going to sing and play the piano.

Everyone that knows her seems to like her. I know I do.

Pen portraits of important personages in history become much more interesting than the stereotyped accounts resulting from "reporting" from an encyclopedia or history book. In *John Brown's Body*, Stephen Vincent Benet's pen portraits of Lee, Lincoln, Stewart, Jackson, and Grant serve as real inspirations when shared by teacher and children.

Other Techniques That Are Helpful

When a child is unable to find expression through the written word or when he is too tense with enthusiasm and thereby experiences some frustration in putting words on paper, dictation is a means of freeing thought and releasing tension. In the case of a child too reticent and reserved to share in oral

story telling and perhaps too timid to dictate in the beginning, simple questions and answer conversation over a long period of time and in quiet seclusion with the teacher while the other children are busy is a time-consuming but profitable technique. It truly pays large dividends by releasing the child from his fears and reserve, often revealing great depths of ability and sensitivity.

Early in the year when the children do not yet realize the scope of their experiences, they work together as a group in compiling a list of possible titles from which they may draw when they feel the need to write. These titles are placed on a chart and new ones are added from time to time. Magazine covers—particularly the work of Norman Rockwell and John Falter—furnish excellent motivation for story writing.

Choosing committees to evaluate and choose a story of the month places responsibility directly on the children for certain criteria and is an excellent means of stressing form as well as content.

When children reach the stage in writing where they are employing a great deal of conversation and developing a sequence of events to sustain interest, it is most helpful when the teacher writes a story to illustrate these techniques. On other occasions when a story has need of padding with richer detail I find it of great help to collaborate with a child, taking his skeleton form and putting the flesh on, so to speak, then sometimes typing the whole in culmination.

Listening to victrola records and writing impressions is another fascinating technique. Here is an example:

THE FLIGHT OF THE BUMBLE BEE

The bumble bee goes streaking through the air 'til he spies a small stream. Down it he flies until he sights a white water lily. He drops down on a lily pad and then he climbs

up the lily. He crawls down in it, then he backs out and speeds away, faster than the human eye can see. Then he lights on a velvet red rose. He comes out like a velvet bedroom shoe. This time he can hardly rise but he wobbles over to the edge and speeds away into space.

Single word impressions give opportunity for descriptive writing and may be played as a game while the group sits informally together. A word such as *blue* or *grandmother* or *house* is mentioned and various children recount the first impressions that pop into their minds. Again, a number of words may be listed one at a time on the board or given orally as the children write their impressions.

Another technique that is similar to the "Guess Who" descriptions is that of "surprises". A child brings in an article, keeps it hidden, and through verbal description leads the others on to guess what the object is. This is a game children particularly enjoy. Later the descriptions are written, shared, and filed. The following "surprise" was one they had a hard time guessing:

A SECRET IN A SACK

I grew in the country. I am larger than the usual size. I need lots of rain and sunshine. I must have good soil before I can grow.

Now I will tell you something of my texture and color. I am smooth and shaped something like a heart. My color is a red-violet which is uneven about my sides. On one side this color extends about one-half and on the other only about two inches. The rest of me is white with a little red clay mixed in it. There is a scar where the tap root was cut.

I have a stub that is yellow-green with a little brown mixed in. I think this stub looks like a cabbage. I smell something like a cabbage, too. (Large turnip).

In an endeavor to develop an awareness of beauty in each child's life, I have used Rupert Brookes' poem, *The Great*

Lover. Following the discussion of these "loves", I wrote my own personal list and the children made theirs. Here are two original ones from children who in the beginning were nonwriters:

THINGS I LOVE

I love to rub a cat in the dark and see the sparks come from its fur; to hear rain hit on a tin-roofed house; hear crickets calling in the morning; smell hay just after it has rained. I love to see the fire fingering its way up a chimney; see the glitter of the sun shining on the dewy grass; the smell of hot doughnuts; the sound of a kettle.

I love to hear the rushing of the river and the rustle of the trees. They seem to be talking to each other. I love the smiles on every face. I love to watch birds flutter in the wind; to hear the far-off call of the redbird.

I love to hear the tooting of a train making its way down a railroad track. I love to hear the dogs howling in the moonlight and to see an ant store its food in its den; to see the rain come down. I love to see the mountains change their coats from blue to purple.

I love the lingering twilight
after the day is through,
And to go to the circus or fair
and hear the ballyhoo.

I love to look up at the clouds
on a warm day in the spring.
But what I love the most of all
is to hear the robin sing!

I love to see the leaves
all colored in the fall,
And on a cold winter night
to hear the north wind call.

I love to look on a summer's day
down the railroad track.
And see the blue smoke curling
from an old, old shack.

I love the feeling within me
on an autumn day,
I love the fresh smell
of the new-mown hay.
I love to wake up in the night
and see the harvest moon,
And hear the baying of the hounds
when they have treed a coon.
I love to wake up in the night
and hear the old clock tick,
And get up out of bed
after I've been sick.
I love to go in summer
awalking in the wood
And see the woodpecker eye me
from under his red hood,
And look up toward the pasture
on a warm spring day
And see the old cows grazing
and spry young calves at play,
To hear the crickets
making music on the hearth
On cold nights when the wind
Is from the north.

These are only some of the techniques that I have tried. There are many, many others which space prohibits enumerating. This business of writing is an adventure and one may discover many new paths branching out from the more beaten ones.

One day a youngster was explaining to her father the characteristics that endeared various members of her family to her. Arriving in her thinking at the name of a certain aunt, she exclaimed with enthusiasm, "Aunt Mary! Why I just love her because she is so childish!"

This was indeed a great compliment and I pass it on as a goal to others.

Fairies' Refuge

By KATHERINE G. STAINS

The little pine cone
That swings up high
Among the needles
That spear the sky

Has secret alcoves
Concealed from sight
Where fairies hide
On a stormy night.

The vitality and spontaneity of children's language and thought grows out of their muscle and sensory experiences. Knowing and building upon this base, teachers can learn how to communicate with children, help them develop language skills, and meet the hurdles of teaching reading and writing. Through illustrations Claudia Lewis, Bank Street Schools, New York City, traces the pattern of young children's language.

THREE-YEAR-OLD PETER PROTESTS, "No, don't tell it from your mouth!" when his teacher begins telling the story she usually reads from a book. He has not yet learned that in our vocabulary the single word "tell" can express his whole meaning. Instead, he says what he sees in the way he sees it.

Likewise five-year-old Eleanor, watching clouds of soft smoke billowing from a train, does not exclaim in our adult way, "How beautiful! How billowy! How fluffy!" She expresses all this and much more in her own kind of language related to her own body experience. "That smoke could be my bed!"

And listen to little five-year-old Buddy of the Cumberland mountains explaining in simple action terms what it is to buy on credit: "Just let 'em bring it and pay it whenever you get the money." A far cry from Webster's definition of credit in full-blown abstract English: "Trust given or received; expectation of future payment for property transferred."

Buddy can also handle in action terms—with a flavor of his own!—a difficult concept involving the long ago and irretrievable: "There was giants way back yonder but you can't go back and get 'em."

This concreteness, based on experience, action, and sensory awareness, is the basic fact about young children's language and thought. The teacher who is hoping to learn more about how to communicate with her children, how to

TELL IT

help them develop language skills, how to meet the hurdle of teaching reading and writing without dulling the vitality of language can do no better than hold to this fact and make it the core of her whole approach. Of course, the development of language in children involves many other facets. Much could be said about growth in ability to use sentences, growth in memory and attention span, and much should be said about them. However, unless we are first able to get the general, over-all picture of children as very muscle and sense conscious young creatures in their speech, their art, their play, and their whole living, then we are just scraping the surface when we talk of nouns and vowels, memory and attention.

One can think of the child's physical, muscular, sensory self as a rich reservoir which he gradually—and unfortunately—grows out of and away from as he acquires the outer layers of conformity and the clichés of our particular place and time.

At First It's Love of Repetition

In the area of language, the young child's "style" is perhaps particularly evident in the way he uses and responds delightedly to what may best be called pattern, the outstanding element of which is repetition in one form or another. In fact, repetition has a tremendous appeal for most people from the ages of one to one hundred, though those of us who have grown past the period of childhood are not always aware of the subtle forms in which we seek it and

By CLAUDIA LEWIS

from your mouth

use it in our lives. For instance, as John Hubert Scott has pointed out in his *University of Iowa Study on Rhythmic Prose* (Vol. III, No. I, 1925), many of the phrases that stick in our minds for years have a symmetrical structure in their rhythm. Such expressions as "tit for tat," "the love of perfection," "when in the course of human events" consist of repetitions of definite metrical patterns which are pleasing to us though the symmetry is so subtle that most of us are not conscious that it is there.

But take the two-year-old or the three-year-old. He revels in repetitions of the most obvious sort. As we all know, a large part of the very young child's speech consists of the sing-song chanting of phrases and words over and over—"Mommie, Daddy, Mommie, Daddy." When he wants something, the three-year-old calls for it in a repetitious chant: "Want more paint, want more paint, hum hum hum, want more paint." His love of enumeration is almost painful to the adult:

Stevie has blue corduroy pants,
Judy has green corduroy pants,
Janie has red corduroy pants,
Alan has brown corduroy pants,

and so on, until every child in the group is included.

It has often been suggested that the very young child's love of repetition is related to his need for a feeling of security in this world that is so new to him. Repetition is the return of the *same*, and in this there lies a certain security. However, it is also possible that the child's strong feeling for repetition is related to

this central fact about him—that he is such a physiological being, keenly aware of his touch, taste, and other sense impressions, alive in his muscles, and uninhibited in his use of them. Why would he not respond strongly to repetition, symmetry, rhythm, the return of the same—processes which are so inherent in the fundamental physiological functions of the human organism?

The child has not yet lost contact with his physical self. The reservoir is full, the taps wide open. Furthermore, he looks at things concretely, as we have already pointed out. He is unable to make sweeping generalizations or abstractions of the facts confronting him. This must be one of the reasons why he does not and cannot say, "All of the children here today are wearing corduroy pants of various colors." In the beginning, he must enumerate, one by one.

The Pattern Becomes More Complex

Gradually, of course, he loses this need to enumerate so painstakingly and also loses his pleasure in such obvious repetitions. The patterns that please him become more complex. The speech of a four- or five-year-old often contains little series of well-rounded patterns that a story writer might well envy.

Four-year-old Judy tells a "story" to the group of children seated in a circle at juice time: "Once there was a *little* boy just like Robert," she says, standing in front of Robert and holding her two hands up to indicate a small size, "and his name *was* Robert! And a little cat came up and said hello to him." A nice enough story just as it stands but not enough to satisfy Judy's feeling for repetition. She moves on to Susan who is sitting next to Robert in the circle. "Once there was a *little* girl just like Susan and her name *was* Susan! And a

little dog came up and said hello to her."

Unerringly she carries out her pattern, moving from child to child in the circle, repeating the theme each time with its variation at the end. And all of this is just a spontaneous "story," an invention on the spot!

The six- or seven-year-old delights in sustaining a pattern in the stories he tells or dictates to his teacher. With a class of six-year-olds I was once discussing springtime in terms of all the new things that make their appearance and all the old things that are cast off in the spring. The children seized upon this "on come" and "off go" pattern and developed it at great length in the story they dictated to me. From the obvious "away goes the snow, away go the snowsuits, on come the overalls, on come the spring coats," they progressed to:

Out come the flies,
Out come the mosquitoes,
Out come the bees,
Out come the hornets.
Then comes the fishing season,
And then comes the swimming season.
And the hurt season comes,
Because you get bumps on your bare knees!

All I am saying here for the teacher is: work along with the tide. For both the nursery and early elementary ages this means giving free rein to the child's sense of fun with language; his pleasure in repetition, enumeration, contrast, rhythm. It means drawing upon his own natural reservoir. The young child's language and thought have vitality and spontaneity when he talks in terms of what he has *seen, heard, smelled, touched, and experienced* with his own body.

It's True of the Older Ones, Too

Nursery school teachers are usually well aware that they communicate best

with the child when they themselves get down to these terms. It is not so easy to remember this when we begin working with the first and second graders. These children, eager to learn the skills of reading and writing, become in our eyes little adults long before they should. It has been my observation that some of the most successful teaching of reading and writing has been done where teachers have kept alive in children their sense of play and fun with language and have continually encouraged the children to draw upon their own experience, remembering that even seven-, eight-, and nine-year-olds are still young *physical* creatures, tapping the world often most vitally through kinaesthetic avenues.

The delightful "riddle" *What Am I?* by a nine-year-old boy owes its quality to this very fact. It shows us a child who is alive to the way things impinge physically upon him. He has put his own quick senses into this bureau chest. (Incidentally, the "riddle" was assigned as a writing lesson in this child's class. His paper is practically a model of neatness and correct spelling and punctuation—in case any one wonders!)¹

What Am I?

People put clothes in me and sometimes toys. They sometimes put dolls stuffed with pine needles. I am very tall. People put lamps on top of me and clocks, bottles of perfume. I have two big eyes in front of me. People pull at them and they *hurt*. When I move into different houses, I am pretty clumsy. I have four feet. I stand in one place for years. When people pull at my eyes I make a squawking noise. I don't smell too good.

Children of six, seven, and eight leap eagerly to the suggestion that they put themselves into another's place and tell how it would feel to be this person or

¹ Used by courtesy of Mabel Hawkins, teacher of nines, Little Red School House, New York City.

thing. From a bureau to a river—nothing stops them! This is one of the best possible techniques a teacher can use to keep children alive to and calling upon their *own feelings*. A six-year-old, giving voice to the East River, pulls this extraordinarily vivid concept practically out of her own pores:

When the wind blows,
Waves go rustling over me.
I shiver,
I'm cold.
It ripples so, it itches me.

A seven-year-old, pretending to speak as a whale might speak who sees an ocean liner for the first time, exercises his perception in a marvellously fresh way:

"... What a great big animal with three spouts coming out of those great huge barrels. I've never seen a fish with three spouts coming out! ... What are those things in back that grind the water? I wonder what that can be. That must be the tail of the fish! ... And what are all those eyes! I've never seen a whale with so many eyes in my life! ..."

There is no one technique I know of which a teacher can count upon to insure that children are going to think and respond in this way. It is chiefly a matter of encouraging children to be themselves, to express things as they, and they alone, experience them. True, the teachers who most successfully bring out the spontaneity of their children are probably those who have not lost contact with their own spontaneity, their own sensations and perceptions.

Back to Our Own Reservoirs

I can think of no better training for the teacher of language arts than to set herself a few exercises in sharpening her own senses, her awareness of her own experience. Take something that happened to her once which made a very

strong impression on her. What was the emotion connected with it? Fright? Excitation? Awe? These are the words we have learned to use in an undifferentiated way for all our emotions. They are coveralls under which *we* with our bloodstream and flesh and nerves hide ourselves. What is "fright" to *you*? What do you feel in your arms and legs and stomach and eyes and mouth when you are frightened? Here is the way one teacher, as an exercise in language arts, described her frightening experience during a bombing:

... Suddenly I heard a soft gliding sound; my lips had just time to form two words of caution before I pressed them against each other. I pulled myself together, hunched my back like a big vault trying hard to get all my body under it. I felt like a stone ball, my muscles were hard, my lungs were full of air, my eyes seemed to have gone inside as far as possible. I was ready to resist falling ceilings, beams, bricks, furniture and walls. My ears were wide open, my whole skin felt like ears, open to the terrible sound of explosion, for the cracking of wood, for the banging of doors, for the clinking of glass and for the crashing of stone walls. ...

These eyes and ears are alive, as a child's are alive.

This is spontaneity, vitality on the adult level—and is it anything more than a straightforward recounting of what an experience was like to *oneself*?

If it seems incongruous to be concluding an article about children with an example of adult language rather than children's, I can only say that properly this should be not only the conclusion but the beginning. Spontaneous children are to be found in an atmosphere where there are adults who appreciate spontaneity. The best way to help a child retain his fresh, independent way of looking at things is to trace our way back to our own reservoirs.

What oral sharing periods can contribute to the development of children and reveal to the teacher who guides their development is described by Mrs. Blackman who is second grade supervisor in the Campus School, Iowa State Teachers College, Cedar Falls.

"DADDY TOOK ME OUT TO THE FARM Saturday. We have thirty brand new little pigs there. You ought to see them eat!"

"Mrs. Carl, who lives next to us, fell on the ice and hurt herself. I think it is fun to slide but since I saw her fall, I keep hoping the ice will go away."

"A toad jumped across the walk in front of me as I came to school. I tried to catch it but it went behind some bushes and I could not find it."

Everyday incidents, yes, but full of meaning to the observing children who bring them to the classroom.

It is generally agreed that during his first six years, the average child has developed a vocabulary of twenty-five hundred words and has a genuine desire to use them.¹ His voice has been his foremost means of communication since birth, and his adequacy as a social being depends upon his use of both his voice and the word concepts he has learned. The ability to speak one's own thoughts freely is one of the more important prerequisites to reading the thoughts others have put on the printed page.

An oral sharing period in the day of the primary school child may be justified on the basis of three important values: *First*, a sharing period helps the child to develop and maintain self-confidence in speaking before a group. *Second*, it encourages alertness on the part of the child, and *third*, it gives the child's teacher an opportunity to detect and understand his needs.

¹ Editor's Note: See Marie Baldridge's report from research findings on size of six-year-old vocabularies, page 119.

That Their Voices

Develops and Maintains Self-confidence in Speaking Before a Group

Many of us remember that in our early school days our voices were heard only as we read orally and answered direct questions. Reluctantly we recall the embarrassment we experienced when required to make class reports in high school or perhaps even in college classes. With voices that quaked and with notes that shook in our hands, we rushed through information that our audiences would have welcomed and enjoyed, had it been well presented.

By giving our very young school children opportunities to talk on self-selected subjects in which they have a real interest, we make speaking before a group an easy and natural means of expression. Some children will speak freely from the beginning; some must be drawn out. The remaining few may have to be approached with respect to their unique abilities. Consider the case of Tommy who shared his experiences by putting them into picture form. After numerous futile suggestions that he tell us about the pictures he made, we began asking questions about certain details. At last Tommy ventured to correct our misinterpretations of one picture. The ice was broken and after that Tommy talked to us with gradually increasing confidence.

Encourages Alertness

The child soon learns that pleasure and satisfaction are achieved through sharing his out-of-school experiences with others. He may long for the security and recognition that accompany sharing, yet

May Not Quake

be aware that he is unprepared, that he has nothing to give that will challenge others to listen.

This need for experiences suitable for sharing with others may motivate careful observation as the child goes to and from school, as he takes a trip with his family, as he explores a new book, as he watches the street sweeper at its task or the carpenters roofing the garage across the way.

Helps to Detect and Understand Needs

We become conscious of the emotional, social, and physical needs of the child as he talks of matters that relate to his environment. His attitude as he unfolds a play experience reveals to us his feeling of security or insecurity, his sense of belonging or the lack of it, his ideas of family life, his feelings toward brothers and sisters, the responsibilities he has at home. Matters pertaining to the economic status of the family such as the child's awareness of want or plenty and the medical care that he receives or needs are often revealed in the experiences the child shares with others.

His needs in the development of correct and desirable habits of speech are also revealed. Whether or not it is desirable practice to interrupt the child to correct his word usage is a matter for the individual teacher to decide. It is my belief that the experience of sharing is richer if such interruptions are withheld.² However, as the child speaks, those improvements that might be made as well as

individual mannerisms that may be eliminated can be noted. Mannerisms such as twisting the body, swinging arms, and adjusting clothing often gradually become less obvious and sometimes disappear without any mention ever being made of them.

Incorrect speech, whether incidental or habitual, may be noted while the child is talking. If these notations are kept at hand, opportunities may be found to work toward their correction at a time when sharing is not taking place. Subsequent individual conversation with children offers opportunity to give assistance to those who need specific help, and does not detract from the feeling of self-confidence which we are striving to achieve. This self-confidence should probably be our number one goal of the sharing period each day.

I have discovered a number of advantages to be gained by holding the sharing period early in the day. Normal boys and girls come to school almost bubbling over with bits of news and experiences they wish to share with others. Those who come under emotional tension can be spared cumulative frustration if they are encouraged to release their feelings by talking freely to the group. Possibly others come with grudges which may become known during the sharing period. Informal pupil-teacher discussion conducted for a very few minutes gives the teacher the opportunity to guide the conversation toward a point at which certain children may volunteer to share.

The teacher who early in the day learns what her children are thinking will be better prepared to guide them in meeting their problems. Directing attention away from things a child may dread or fear can be more readily done if he has made his fears known. The sympathetic

² Editor's Note: See also the opinion of Lou LaBrant on page 99.

audience one finds in a group of children can absorb much of the negative feeling released and can reflect and magnify the positive emotions brought by the better adjusted. The importance of a classroom atmosphere which recognizes that each individual has worthwhile experiences to share probably cannot be over-emphasized. Every incident related is important and has dignity of its own in a democratic situation.

Sharing Periods Can Evolve Into Panels and Forums

Rather than introduce children abruptly to panels and forums in later school years, could these not perhaps gradually grow out of sharing experiences? For example, I recall a first grade panel discussion that was substituted for three separate reports on a dog show. On a particular Monday morning three children confided individually to me before nine o'clock their intentions to share the experience of the dog show they had attended the previous Saturday. It was suggested to Jamie who had mentioned it first that he draw the others into a committee, that they talk the dog show over and decide which part each would describe. Not only did this eliminate much repetition but the three children grew in group responsibility.

Some weeks later Jamie asked if Donnie, Harold, and he might tell the other children how bricks were laid for the building under construction near their homes. The three boys accepted the suggestion that they plan, as a committee, their description. So carefully were

plans made that when the presentation took place the boys efficiently but nonchalantly supplemented their description with a demonstration of bricklaying, using schoolroom blocks.

"The reason I was almost late this morning," explained Carolyn during sharing period, "is that I took extra time to clean my overshoes before I came into the building. Some people don't and then they walk through the halls with mud dropping at every step they take. I scraped mine outside, then took them off at the door and carried them to my locker."

Carolyn's contribution to the sharing period led to a discussion of the responsibility of all children for the appearance of the building. The discussion progressed to the specific question of what the children in this second grade room might do to influence others to develop more pride in keeping the halls clean. First it was agreed that each child could set a good example. A committee called upon the principal and secured his approval for two other measures. One of these was to ask the custodian for more scrapers at all entrances. The other permitted the second grade children to place posters on each outside door reminding those who entered to use the scrapers before coming into the building.

Let's encourage our children to share their experiences orally. It is possible that by continuing this practice through succeeding years, we may maintain in the children a self-assurance before the public eye that is difficult to secure if postponed until later in school life.

THERE IS NO SUCH THING AS COMPLETE "SECURITY" IN THIS WORLD. IN his early developmental years it is important to give the child a feeling of security but as he grows older he must be taught not the mistaken notion that he is secure, but how to live in an insecure world.—E. ARTHUR WHITNEY in "Modern Mental Hygiene" (*Medical Record*).

Three Decades of Language Study

Research in the field of language is presented through a review of studies of the language itself, of steps in language growth, and of the psychological effects of early language. Miss Baldrige is assistant professor of education at Pennsylvania State College.

IT IS EASY FOR THE BUSY TEACHER TO become engrossed in the daily program of her school and to lose contact with the findings of research workers even in her own field. Studies in English and on the nature and psychology of language have developed rapidly within the past three decades and even the student is kept busy with discoveries and experiments.

It is the purpose of this article to call attention to some lines of study which have been fruitful during recent years, and to indicate briefly some of the implications for the teaching of language arts. A simple classification of such approaches is to consider them under three heads: (1) studies of the structure and role of English; (2) studies of language growth concerned with relatively objective matters such as vocabulary, sentence structure, reading readiness, reading skill or with oral and written expression; and (3) studies of the psychology of language and its general role in the lives of individuals.

Studies of the Language Itself

Until the present century there was a general tendency to look at a language as if it were something independent of human beings instead of being the way a group acts in various situations. More recently we have realized that language changes as people change, and that any live language is being made at the moment it is being taught. Instead of talk-

ing about language laws and rules we now try to have students observe what is being said and written. Thus modern grammar is said to be "descriptive" rather than "prescriptive."

Many of our school texts, however, still reflect the older attitude. Actually much of the material presented in these texts is an introduction to the characteristics of Latin grammar and not of English grammar and so will be of little value to the student, except perhaps to assist him to use the dictionary more profitably. H. L. Mencken in his book *American Language* has some amusing things to say about the outmoded methods of some of us who teach English.*

Present-day research in the field of language points out the necessity for concentrating our attention on word order. If we define grammar as the classification of speech and writing habits, then our study of grammar should be of the actual speech habits of educated men. Marckwardt says, "To preserve in our textbooks requirements no longer followed by the best current speakers is not grammatical but ungrammatical. It makes of grammar not a science but a dogma." He points out further that the study of grammatical principles which govern all language is a study of logic and not of formal rules.

Where shall we begin the study of this type of logic? Would that time not be

* Editor's Note: See page 121 for sources of publications listed in this article.

when the student is able to think clearly in abstract language and is curious about the structure of language, possibly on the upper high school or college level?

Teachers who are not yet clear about the value of teaching prescriptive grammar have at hand some helpful books. The National Council of Teachers of English has secured the assistance of a group of scholars and has made available studies and suggestions about teaching grammar. The teacher who is conversant with current studies in grammar and usage will, for example, understand that "It is me" is something more than the error of the illiterate. They will also understand why teaching rules of grammar and punctuation as "exercises" or from workbooks apart from context is mere busywork.

There are some studies which deal with the fact that English is losing its inflections, that word order is increasingly important in sentence structure, and that a given word symbol is with increasing frequency being made to serve for several parts of speech. Two rather recent books of this nature are Bodmer's *The Loom of Language*¹⁶ and Schlauch's *The Gift of Tongues*.⁸ The first four chapters of *The Loom of Language* contain among other things a discussion of accidence (how words grow) and syntax (rules of grammar which tell us something about the meaning of a statement).

A grammar which sets forth the characteristics of English rather than Latin grammar is Fries' *American English Grammar*.¹⁷ A pamphlet written for teachers about the values which adhere to the teaching of prescriptive grammar is Kaulfers' *Teaching Grammar from the Socio-Psychological Viewpoint*.²⁶ This contains an excellent bibliography for further reading in this area and is well

worth the dollar which it costs. An invaluable pamphlet which shows how usage is actually changing is Marekwardt and Walcott's *Facts about Current English Usage*.⁷

Steps in Language Growth

During the past twenty-five years there has been also an increasing literature on the growth of language in the child. During the twenties this literature was greatly enriched by the writing of Jean Piaget, a psychologist who called attention to the fact that only gradually does the child come to use his language for social purposes. Piaget related this growth to the growth in critical thinking or the ability to compare experiences of one's own with those of others. One of his important works for teachers of children is *The Language and Thought of the Child*.¹³ Following Piaget others have worked on the same problem.

Piaget's studies had wider implications. They set students to examining the sentence structure of the child to see how it related to experience. From the evidence at hand we can now conclude that the child's sentence usually reflects his ability to make judgments and that consequently we should be careful not to superimpose adult standards on him. Apparently the young child under twelve most frequently makes simple and compound sentences because he sees situations as simple or coincidental. This means that if we try to change his structure basically we are asking him to write what he does not see or understand. Such studies are important for teachers but more need to be made.

Most teachers are interested in the vocabularies of their pupils. In this field scores of small studies have been made. For many years, however, these studies

did not really tap the full vocabularies of the children examined except for that research dealing with children under three years of age.

One of the leaders in vocabulary study has been Robert Seashore of Northwestern. Working with him Mary Katherine Smith discovered that our estimate of the vocabularies of children and adults had been far too small. The error, it appeared, resulted from using samplings which were too limited. Larger samplings revealed that the first grade child brought to school a vocabulary of perhaps 16,000 words instead of the 2500 we had formerly expected.

Apparently children learn new words with amazing rapidity when those words are learned in association with interesting objects or experience. Compared with the words which a child will learn easily if given rich experience, the few we teach formally lose significance. Teachers who are interested in children's vocabulary should read articles by Robert Seashore in current periodicals.^{10, 11} These recent findings indicate how impoverished and monotonous are the vocabularies of the first-grade readers which have been designed to keep within the 2500-word limit.

Recent emphases made by such outstanding writers as Richards and Ogden, Korzybski, Hayakawa, Lee, Johnson and others have directed our attention to the manner in which words are learned. Studies of infant language have increasingly had importance for students of semantics and for teachers. It is important, for example, to note that the young child learns a given word in connection with a specific situation and only by degrees comes to extend the meaning of this word. "Doll," for example, means a particular doll to a baby, and it may be some time

before the word is applied to dolls other than his own. Even so, he may be surprised when he learns that the wooden image used by some primitive child is also a "doll."

It thus appears that one of the major responsibilities of the elementary school is not the addition of new words to the child's vocabulary but rather in revealing to him that his word has meanings to others which differ from his own. Adults are not free from misunderstanding along this line. An important emphasis in language study is that much argument and misunderstanding come from failure to accept the fact that one's own definition of a word may be only a partial one.

Meaning is rooted in experience and hence the key to language growth is enriched experience. The activities of the child should be planned, in part at least, in accordance with his needs, interests, attitudes, level of maturity, and ability. If language growth is to be considered part of a developmental process, the language arts program should be planned accordingly.

This step has already been taken by some schools, especially in the reading program. Paul Witty's *Reading in Modern Education*¹⁸ presents reading as a developmental task with philosophy and method helpfully interpreted. Another significant book is the Forty-eighth Yearbook of the National Society for the Study of Education, *Reading in the Elementary School*.¹⁹ Teachers who wish to keep up with reading research will find useful the annual review published in the March issue of the *Journal of Educational Research*.

The characteristics of child growth should be observed also in planning a program for the teaching of writing and speech, integrated with the reading pro-

gram. A study by Whipple, "Characteristics of a Sound Reading Program" in *Reading in the Elementary School*² describes in some detail how such an integrated program can be worked out successfully in either a rural or an urban school.

Witty also points out possibilities for an integrated language arts program in *Reading in Modern Education*.¹⁸ He notes on page 96 that one school which carried out a cooperative project for improving writing considered creative writing as any form of composition designed to satisfy the child's need; that is, keeping records of experiences considered important by the pupils, sharing experiences, and free expression of thoughts and feelings. This definition indicates an understanding of the meaning of creativity as opposed to the idea that creative writing is only the fanciful and unreal.

Teachers may find additional help in the Forty-third Yearbook of the National Society for the Study of Education, *Teaching Language in the Elementary School*²⁷; in *Creative Writing in the Elementary Grades*⁴; in Brown and Butterfield, *The Teaching of Language in the Primary Grades*²⁸; in Gans, *Guiding Children's Reading Through Experiences*⁹; in *Teachers' Guide to Child Development*²⁵; and in *English for Social Living*.⁶

The Psychological Effects of Early Language

Language is a kind of behavior which helps to form the world of the child; to transform him from an egocentric to a social being; to make assumptions for him; to set up conventions to guide and control him; to inform him; to instill in him thoughts, feelings, and attitudes; to make him feel secure and insecure—all

these effects and many more may be brought about in the child through the use of words. Teachers who wish to read further in this subject will find of interest Piaget, *Judgment and Reasoning in the Child*¹²; Deutsche, *The Development of Children's Concepts of Causal Relations*⁵; and Lacey, *Social Studies Concepts of Children in the First Three Grades*.²³

It is important for the teacher to know not only that a child's adjustment is influenced by language but also that his language is influenced by his adjustment. A child's speaking and writing are indicative of his personality. Bad spelling is often the result of frustration or conflict and extra effort or drill does not help but hinder. Confused writing may indicate a frightened or confused or fearful child. A speech disorder, if not based on a physical defect, may arise from a personality disorder, say the psychiatrists, although this opinion is disputed by others.

Two writers on the subject, English and Pearson, note in their chapter titled "Speech Disorders", in *Common Neuroses of Children and Adults*³ that stammering is not the only symptom of the stutterer—motor unrest flows over into other tic manifestations—and imply that the problem is likely to be a medical one. The section on speech contains a bibliography of readings which the teacher who wishes to understand the meaning of the symptom will find helpful.

Constructive viewpoints on mental hygiene in the classroom are to be found in "The Relations of Language and Speech Acquisitions to Personality Development" by Lou LaBrant in *Mental Hygiene in Modern Education*²⁰ and in "Some Problems of Adolescents" by Margaret Willis and Lou LaBrant in *Mental Health in the Classroom*.²⁴

An important insight into the nature of language is that the main problems of early language are the main problems of adult language. There are scores of books written about what language does to people. If the teacher wishes to understand the nature of adult language and its effects on individuals, he will do well to begin with *Language in Action*¹⁵, *Language Habits in Human Affairs*¹⁴, *Tyranny of Words*²⁰, and *Semantics*.²²

If we as teachers think, for example, that we are speaking liberally when we say that we always look at both sides of a question, we will soon discover that a question has not two sides but many. The implications for teaching debate in schools are that we are encouraging students to believe that they are thinking about an issue when they have set down arguments for and against. This branch of study is called general semantics and can be found at firsthand in the work of the originator, Korzybski, in *Science and Sanity*.²¹ Korzybski believes that many of our misunderstandings are brought about because what we say often bears little relationship to life facts; that we must set up language habits which will tell us about the real facts. He describes devices by which we can learn to do this.

Conclusion

It is obvious from this brief discussion that the field of language study is a deep and interesting one and that the teacher of language arts is dealing with a complex and important area of development. Studies of language range from the detailed investigation of what words are common to almost all American children to a general philosophy of language. These would seem, however, to make one common emphasis of great significance to the school: the close relationship which total growth bears to vocabulary,

sentence structure, and language problems of the child.

Every indication to date points to the need for enriching children's living through firsthand experiences and sensory stimulation to the words learned. Language grows as general knowledge grows. Interesting and stimulating stories found in books and magazines furnish further means for vocabulary growth. Healthful curiosity is probably more effective than our more formal classroom methods. The child at three is constantly asking, "What is that?" If he is answered he will increase his vocabulary at the rate of four or five thousand words a year.

We have only begun to understand the relation of language to other forms of behavior, but we know enough at present to believe that language is best developed as an intrinsic part of rich, happy, and varied school and home living.

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(Continued on page 144)

"A creative teacher begets creative pupils," says Isabelle Kaminski, nursery school teacher in Trenton, New Jersey. She tells how and gives some illustrations.

Come see our fern babies—
fuzzy white!
They're sleepy babies,
curled up tight.
Soon they'll awaken
and lift up their heads
Spreading wide their arms
to the sun overhead!

IT WAS A WARM SPRING MORNING AND WE were in the nursery school yard hoping to find buds on our hyacinth plants. Instead—such a wonder! Little white knobs were pushing through the dark earth near our hyacinths. What could they be? Let's watch and see!

Very soon curious Stephen learned that the little knobs were fern plants. They were his discovery. So each morning he would call to us: "Come see our fern babies!"

Touching them we discovered that they felt "fuzzy." Looking at them closely, we saw that they were "white" not green like the other plants.

As the ferns grew, our poem grew. It was a cooperative venture between the children and teacher. We took the poem to our rhythms class and relived in music our outdoor experience. We were ferns, we grew, we spread our arms wide to the sun above. We knew how the ferns felt.

But the experience went further. One morning Donald asked to hear the poem because he had forgotten it. And then, taking teacher's hand, he led her to the hyacinths and said, "I'll talk about these." And he did. There was no opportunity to write his words but that was not important to Donald. The most significant fact was his pride in our appreciation of his effort.

Of what value is such an experience

Creative Language

to the children? Among the basic requirements of the child is the need to achieve, to do—the need to satisfy his curiosity and to contribute something that the group considers worthwhile. Langer in *Psychology and Human Living* tells us that "to be happy, we must be able to feel that we can meet the world on its own terms and still carry off the cherished prizes."

The entire curriculum of the three- to five-year-olds is based on the needs and problems of the individual child at his particular stage of development. It is here that the child must be given ample opportunity for experimentation in many media, must have opened to him many new worlds of experience. But he must also have an opportunity to play out his experiences, to talk about them, to relive them in creative expression of his own choosing at his own level of maturity.

No experience is really vital or meaningful to us, really a part of us until we can re-create it in our own way, coloring it with our own past experiences, our own personality; until we can give it back infused, in a way, with our own individuality. This is the most satisfying kind of achievement.

Language Is a Medium of Expression

Just as we offer clay, paints, blocks as mediums for creative expression, so we may offer language. Children can be made aware of its possibilities and readily use it spontaneously, deriving much satisfaction. A short simple poem selected for its musical quality, for beauty of language, for its picturesque words,

in the preschool

for words that evoke sensory images—a poem on a child's level of experience or just a silly little poem for fun said or read or sung each day is a delightful experience. It is an experience which of itself awakens interest in language as a medium for use and enjoyment.

Children are emotionally responsive to the rhythm and melody of poetry and delight in beautiful, high-sounding, peculiar and amusing names of objects, people, places. They will experiment with the musical and rhythmic qualities of words just as they will with paints, clay, tones.

Gerald who owned and loved the story of the "Wide-awake Angel" said one day, "I have a song but it doesn't have any melody yet. Will you write it?"

I am lighting the stars up in the sky
For the sandman to go by,
I am the littlest angel
I am the littlest boy.

Bobby, four, interrupted a reading of Lenski's "Spring Is Here" with an outburst of

Dig, dig, dig
hoe, hoe, hoe
rake, rake, rake
grow, grow, grow.

To the refrain taken up by the others, Kenny interjected "shovel, shovel, shovel," only to be "shushed" vigorously because "that doesn't fit."

Sometimes music and words come together. "Hear my horn, hear it toot!" came spontaneously with a tune one day as Jerry marched up and down the driveway, tooting an imaginary horn.

Usually a shy and inarticulate three-year-old, Jimmy enjoyed swinging to the simple one-line swinging songs we know. Just as the music interlude was breaking up, Jimmy stood up on his toes and began swinging back and forth singing softly to himself over and over, "Swing, swing, swing." Hearing it the teacher picked out the melody on the piano so that Jimmy had an accompaniment much to his and the other children's delight. Before we stopped, the song between all of us grew to

"Swing, swing, swing,
Swing way up
Swing, swing, swing,
And never stop!"

Now we have a new song—Jimmy's song, our own song, a song we love much more than the others because it is our own.

Jane, five, awed by the large expanse of clear blue above her said to the children near her one day

The sky is coming down,
down
over the houses,
over the tree-tops
down, down
over our merry-go-round.

Poetry? Only in the sense that children's clay modeling would be sculpture, their painting would be pictures, their dramatic play—drama. They are but efforts to interpret the world about them. Catching some bit they are creating it anew, crystallizing the feeling, the experience in some medium so they can feel and share it better.

Creativity Begets Creativity

The teacher, too, must be creative. If she always needs a book for every poem or story, if she never just "tells" stories, never plays or sings her own songs, never says her own poems, then there is a lesser incentive for the children to do so. It is

an experience they have been denied and, therefore, are that much less aware of their own potentialities.

A creative teacher begets creative pupils because then teacher and children share an awareness of the wonders round about them, share a spirit of adventure in everyday living. And the level of achievement is higher for both teacher and pupils.

Often the teacher's poems grow out of a shared experience or perhaps are just rhythmic nonsense jingles for the pure fun of it. "We're friendly children" found itself to be such a common expression in the room that it "just grew" into

We're friendly children—
all of us.
We build with blocks
and push our trucks,
we sing and skip
and dance and hop.
We play we're trains
or airplanes.
We're friendly children
All of us!

But sometimes
someone
gets all mixed up,
and hurts his friend
quite a lot!
And then we know
that he forgot,
We're friendly children,
All of us!

Ernest Dimnet in his *Art of Thinking* tells us that "Children under nine are poets and philosophers possessing extraordinary mental wealth because they see inwardly, are self-contained, and are not in a rut of imitation." If we as teachers can preserve and foster this innate creative spirit that begins its growth in the child's attempts to understand the reality about him and allow him freedom in expressing his reactions, we will help him to grow into a creatively constructive individual. He will be his own inspiration—the kind of person who can live in harmony with himself and at peace with his neighbor, yet who can carry off some of the "cherished prizes."

Language Instruction - formal vs. functional

By EDNA D. SALT

Edna Salt compares two approaches to language instruction and shows the superiority of the functional. She is chairman of the kindergarten-primary curriculum, State Teachers College, Newark, New Jersey.

THE MODERN SCHOOL IS CONCERNED with helping children develop effective skills in oral and written communication. This entails the ability and desire to express oneself adequately, both in oral and written form, to listen to and interpret others' expressions accurately, and to learn to use the level and kind of lan-

guage that is appropriate for the various social groups in which one finds himself.

These aims of language teaching are generally accepted by most teachers, but the means or procedures by which these goals are attained are not always as commonly agreed upon. One approach is to have the starting point in the teaching of

the various skills. Language work is conceived as a set of rules to be learned or remembered, rules for oral speaking, punctuation, capitalization, correct grammatical form, spelling, and the like.

Teachers who use this approach usually set up separate periods in the daily schedule when work is concentrated on learning the rules of each particular phase of language. There will be the oral language time when children learn about how they should talk. At other times children are expected to be quiet and to speak only when called upon. The subjects which the children speak about in the language periods, the content, and the length of the talks are suggested by the textbook or the teacher.

Usually one phase of oral language is attacked or emphasized at a time. In such situations formal standards of English are required and colloquial usage is frowned upon. There also will be a separate time in the daily schedule when written work is done. This, too, usually arises from an assignment in the textbook or from the teacher and emphasizes one type of writing skill at a time. Perfect themes, done in composition classes, are supposed to insure the child's learning to express himself clearly, correctly, and effectively. Spelling is usually taught in still another period, as are rules of grammar and penmanship. These short drill periods have little or no connection with each other or with other subject areas or activities which the children may be pursuing.

There is a great deal of dependence upon the text. In fact, it is usually followed page by page from front to back and every child does practically the same work. The same isolated, uniform drill is used when workbooks or drill pads are substituted for or added to the text-

book. Teachers using this approach believe that many repetitions and brief periods of work on the various skills will insure learning on the part of the children. They have the children do numerous exercises in copying examples of correct or acceptable forms of expression. Likewise, the teacher has the children write many things which she dictates. Perfection is the keynote in all of these various periods devoted to the language skills. It is assumed that when children really know the correct form that they will be certain to want to use it in any situation that may call for its use. It is likewise assumed that there will be ample transfer of the skills learned into the everyday life and activities of the children.

When considering this type of language teaching, the thoughtful person becomes aware of some definite limitations. First of all, unless extreme care is exercised, pupil interest is at a very low ebb. Young children are often uninterested in working on skills for which they have no immediate use or need. Their concern is with the here and now, and the actual use of the technique learned in the procedures outlined above is often a long way removed from the study time. The teaching and learning situations are false with little genuine relation to the children's own activities and interests. The motivation for doing the work or learning the skill must be supplied by the teacher or text, for the child may have little concern or reason for wanting to learn. From the child's point of view, the drill is pretty much for drill's sake and not to practice a skill which he is going to use in some activity that is of concern to him. When a genuine situation does arise which requires the use of the supposedly learned techniques, there

is often a woeful lack of retention or carry-over of the skill.

To many people the formal approach to language has another very serious limitation. Such teaching puts a premium on a mechanical correctness of language instead of emphasizing the use of language as an effective means of communication. Teachers and children lose sight of the fact that language is a tool for conveying ideas. They become so involved in learning certain techniques that they forget this very basic consideration. Often, too, the teachers stress perfection to such an extent that the children find themselves unable to live up to this purist point of view and discouragement ensues. Children become so fearful of making mistakes that they may refrain from speaking or writing so as to avoid possible errors.

Then, too, boys and girls of elementary school age usually are unable to understand many of the abstractions which are taught to them. Grammar is an excellent example of this. Often the over emphasis on grammar deters the child from speaking and writing effectively, rather than helping him. This would seem to indicate that the teaching of grammar should be delayed until the child is mature enough to understand the abstractions involved, which would not be until he was well past the elementary school age.

The Functional Approach

Teachers who are aware of these shortcomings in the formal approach to language have tried to find a better way to teach the language arts. They have tried to make language function in all phases of the child's life. They have worked with children to plan worthwhile activities which necessitate that the boys and girls communicate effectively in various

ways. When children are solving problems or carrying on activities that are significant to them, using language is a natural concomitant of that procedure. They talk naturally and freely about things that are of concern to them.

Most young children do not care whether they speak correctly until the social pressure of their peer group impels them to correct, modify or increase their language skills. The child may improve his expressions because he sees that he can more effectively or adequately communicate with others. He uses language in school for friendly intercourse, he seeks or exchanges information, he solves difficulties or disputes, he retells favorite stories or poems, and he finds release in creative expression in oral or written form. It is necessary for him to practice or drill on those skills with which he is not too facile and where his inadequacies prevent his doing what he needs to do. However, he recognizes the need for that drill, does only as much or the type that is essential for mastering the technique, and then uses that skill in the very situation which showed the need for the practice. Thereby, the adequacy and suitability of his language skills are checked against or tested by the real experience.

The skills are not learned as separate subjects but are learned in relation to each other. In order to write a good letter for information he may want, the child must learn to set his ideas down on paper in a form that is understandable to others, must learn to spell the words so that others can read them, and must write legibly. He has genuine purpose for learning to do these things. Two examples of situations where letter writing was done may illustrate the differences between the formal and the functional:

An assignment from an English textbook was given to an entire group of fifth grade children. They were to write to the Elgin Watch Company ordering a crystal for a 12-size watch. The letters were written, checked by the teacher, returned to the children, and then found their way into the wastebasket.

What was missing from this assignment? First of all, the children knew from the outset that this was to be wastebasket material. None of the children owned 12-size watches, and they were intelligent enough to know that even had they needed a crystal for such a watch they would not get it by writing directly to the watch company. The very essence of the learning process—purpose—was missing.

In another situation, children were trying to find out about the various materials used for men's clothing. They had read and heard about flax, so they decided to germinate flax seeds to see what the plant actually looked like. After considerable experimentation and discussion they still had not been able to get the seeds to germinate.

Unwilling to give up, they decided to ask the agronomist at a nearby university to help them. Several children composed a letter to send to him. In a few days they received a two-page reply. They tried the suggestions and found that they worked. So pleased were the children that they again wrote to the agronomist, telling him of their success and their appreciation of his interest and help. Needless to say all of these letters were acknowledged by the agronomist.

The contrast between these two experiences with letter writing was sharp. In the first case, the letters were poorly expressed and only of mediocre quality, mechanically. In the second, both ideas, expression, and mechanics were of a high caliber. In the latter instance, using the language skills correctly and well was a natural concomitant of doing the activity or solving the problem.

The Two Compared

In the formal approach the teacher is very apt to have all of the children working on the same phase of language skills

at the same time. In the functional approach much more individual guidance and instruction are necessary. Recognition is given to the fact that children of any one age level vary greatly in their language ability, and that this diversity of ability and need cannot be met by having every child in the group doing the same work at the same time.

Children's readiness for learning any particular phase of language develops at different times and in different ways. A flexible, purposeful approach to language takes this into account. The textbook is not used as the determiner of the curriculum but is used as a reference book and aid. It may give needed information about techniques and procedures or supply practice materials.

Language functions all day long in everything the children do and not merely in an isolated period. The teacher works to provide challenging firsthand experiences. From these experiences the children's vocabularies of use and understanding are increased. There is no need for separate periods of vocabulary drill.

Children learn about some of the ways in which our language functions in communication. They see that words have a multiplicity of meanings, depending upon how or where they are used. They also learn to recognize that not only do words denote certain things but that they connote feelings, emotions, and attitudes. They become increasingly aware that our language is a dynamic, changing tool, not a fixed, static thing. The formal approach puts a premium on learning fixed, invariable rules of structure, meaning, and usage, and thus impedes the development of the concept that our language is a changing, growing tool. When children recognize some of the ways in which our language behaves, their ability to think clearly and creatively is increased.

Biography of a SCHOOL NEWSPAPER

How a school newspaper came into being, how it lived, and what it probably contributed to the boys and girls responsible for it are described by Alberta Meyer, teacher of sixth graders, St. Louis public schools.

THE UNSATISFIED AMBITION OF TWO boys plus the vision of a teacher resulted in the establishment of a school newspaper which later grew into a creditable bi-weekly publication with a circulation of three hundred. The boys referred to were both named Bob and from the time that they were in the fifth grade they had wanted to have a school newspaper.

A combination of circumstances had prevented their teacher from helping them achieve this ambition in fifth grade but three years later, the two Bobs and the same teacher met again in eighth grade. One of the first things they said to her was, "Now, can we have a newspaper?"

This time it was possible to say "yes", so they went to work.

It was easy for the two Bobs to infect their classmates with their own enthusiasm and to recruit reporters and other assistants from the group. Their original effort was a one-page mimeographed sheet, distributed free to the entire school. Its principal article requested suggestions for a name for this publication.

From the first, the Bobs wanted to produce a *school* paper and the name selected indicated this desire. It was christened *School Chum*. Thereafter, the newspaper developed into a two-page sheet—the first devoted to school news and the second to features of interest to elementary pupils. There was usually an original cartoon, a sport quiz, a short story

or one episode of a continued story in addition to jokes, riddles, and various other special columns. After a year under the sponsorship of one teacher, the *School Chum* became the responsibility of another, but was continued with much the same type of content.

Staff and Schedule

Each new class had the privilege of deciding whether or not the newspaper should be continued. There was never a moment's hesitation, even when the pupils were warned that there was much hard work involved in getting out a paper every two weeks. After a class had decided that it wished to continue the *School Chum* the teacher described the work of the staff which included the editor-in-chief, associate editor, art editor, feature editor, circulation manager, typists, mimeographers, clerks. Then the class elected the staff. All those in the class not elected to the staff became reporters or feature writers, as they chose.

A routine was developed as work on the *School Chum* went on throughout the semester:

One week was devoted to collecting, writing, editing, and typing news and features and to preparing art work.

The second week was given over to mimeographing, distributing, and mailing the paper.

For each issue, the class under the chairmanship of the editor-in-chief and with the guidance of the teacher listed activities which were being planned and newsworthy

events of school life which needed to be written up.

Reporters and feature writers then volunteered to cover these assignments. Their write-ups were handed in to the editors who decided which ones could be used, made necessary corrections, and turned them over to pupil typists. The typed articles were again read by the editors, arranged, and pinned in proper position to guide the cutting of the stencils. At first the stencil-cutting was done by the teacher and later, by mothers.

Meanwhile, the art editor had prepared and traced on the stencils the masthead, headline, cartoon, and sometimes other illustrations.

The second week the stencils were mimeographed by student operators and copies distributed by the circulation manager who, with several clerks, was also responsible for mailing copies to interested individuals such as former teachers and visitors to the school.

Subscriptions and Finances

The first issue of each semester was distributed free to all pupils. Thereafter, subscriptions for the semester were taken at the rate of one cent an issue, payable in advance for the term. It seemed wise to charge for the *School Chum* so that waste could be eliminated and the success of the paper judged. Children who paid for the *School Chum* did not litter the streets with it. Many of them took it home where it was read by their parents. The consistent number of subscriptions and their renewal semester after semester indicated that the readers were satisfied with the product. The circulation manager was responsible for collecting subscriptions from each class and keeping a simple account of receipts and expenditures.

Finances were never any problem for the *School Chum*. The board of education furnished the paper and stencils for school use, labor was all voluntary, and the chief expenditures were for staples and stamps. At the end of each semester, the retiring staff could proudly announce that the surplus in the *School Chum* account was being used to buy library books, phonograph records or other equipment for the school, as decided by the sponsoring class.

Evaluation

Like all such projects, publishing the *School Chum* represented a great deal of time and effort on the part of both children and teacher. Did the outcomes justify such an expenditure? Probably the greatest values were those it was impossible to measure:

a sense of real achievement that always thrilled the class when the finished product was handed around
intense reading to which each issue was subjected
prestige enjoyed by staff members and their continued interest in the field of journalism after they had gone on to high school
opportunity to use the varying abilities of diverse individuals
influence the paper had on the school community, particularly in the field of human relations
the sense of purpose the newspaper gave to language arts and arithmetic
opportunity for *significant* decisions to be made democratically.

Children need to feel that their work has value, purpose and significance. Those who worked on the *School Chum*, whether as editor or mimeograph operator, knew that these were indeed among the by-products.



Sharing Experiences in local history

Real adventure often lies close at hand. How eight-year-olds shared their study of local history at an assembly program for parents and schoolmates is described by Miss Whittenburg, professor of elementary education, University of Wyoming, Laramie.

THE NOTE WAS AN IMPORTANT ONE. Each third grader wrote what he liked but was careful to answer the questions: who, what, when and where. Jean's was particularly simple and to the point:

Dear Mother and Daddy,

Would you like to know some of the things we have learned about Laramie history?

Please come to Room 108 of the University Elementary School at two o'clock next Wednesday afternoon.

Your loving daughter,
Jean

"Let's Make It Good"

The Wednesday plans had been in the making for some time although the class rehearsed the entire program only twice. Less than two weeks before the eventful day, Miss Foster listened to the children's suggestions for making the assembly interesting:

Let's have some two-minute talks about the Plains Indians; about their food and clothing and homes.

We could play some of our Indian and pioneer records on the phonograph while we are getting ready to start.

Do you remember the story we read about "Dick, the Sheep Boy?" Why can't we make a play out of it?

Maybe some of the stories and poems and riddles we wrote for the Friday afternoon club would be good enough for us to read aloud. Let's go through our scrap-book and choose some.

"Who Will Lead?"

The question of the announcer was soon settled. Each child secretly coveted the position but Miss Foster noticed it was Gene, usually rather shy and retiring, who seemed to consider most seriously the standards the children set up. When the voluntary try-outs were over Jack, the president, re-read the black-board statements the children had dictated to Miss Foster:

A good announcer knows what he is supposed to do.

A good announcer is not afraid to get up and talk.

A good announcer can be heard plainly all over the room.

When Tom and Gladys tallied the written votes, they found that Gene had won by a slight majority. His sensitive little face flushed and beamed when several of the losers congratulated him.

"Let's Plan Together"

Volunteers began to plan individual parts on the program. During the activity period, the construction of Indian costumes, clay dishes, candles, stagecoach and covered wagon models went merrily on but many small heads were planning and reviewing what to say at "two-minute talk" time. They glanced through the picture file on Laramie history and thumbed through books such as Waddell and Perry's *Long Ago* and *On the Old Trails in Wyoming* by Marie Frazer. No attempt was made to memorize a set speech. Miss Foster moved quietly from group to group. She paused occasionally to ask an especially timid child if he had



planned his try-out talk and then suggested simple sources where he might find help.

"It's Try-out Time"

The beginning rehearsal was an interesting one. Self-criticism was encouraged first. Each child was given a chance to suggest means for improving his own efforts. Some children felt they needed help and frankly said so. Others proved quite self-complacent. Only then was the "audience" encouraged to offer criticisms. The group rule was not to make an adverse comment unless the commentator immediately suggested a constructive plan for improvement.

"Billy, don't you think you left out some of the most important things? Why couldn't you tell why the Union Pacific followed the Overland Trail?"

"Margaret, when you tell about the first women's jury in the world, why don't you

show the old picture Mr. Jones lent us?"

"Leroy, I couldn't hear you very well in the play. Don't you think you should remember to face toward the audience?"

But not all the criticism indicated that improvement was needed. Favorable comments were generously made.

"Dorothy, I wish I could make up plays as well as you can. Your 'Life of Jacques La Ramie' is really sharp. The boys played it well too."

The second and last rehearsal passed off much more smoothly. Nearly every child made an honest effort to improve his part of the program.

"The Day Has Come"

Room 108 was the scene of much excitement Wednesday afternoon. All the children wore burlap costumes for the first section of the program, which centered about "The Red Men of the Plains." A committee of girls had super-

vised the measuring, cutting, fitting and sewing. However, each boy, as well as each girl, had drawn and colored his own designs and made his ornaments of fringe, beads, feathers or porcupine quills.

Sheila, Joe, and Lucille, as members of the reception committee, welcomed the guests and seated them comfortably. The two children who had quite recently entered school brought their parents forward and introduced Miss Foster and one or two classmates who happened to be standing near.

Billy softly played "From the Land of the Sky Blue Water" on the phonograph while the other children donned their costumes behind the sheet curtains.

Gene, as master of ceremonies, made sure everyone was ready before he announced the opening number.

The children had used, as their backdrop, a very large wrapping-paper mural they had painted. It showed the Overland Trail, the Union Pacific railroad, and some scattered sheep and cattle ranches in the center. Early Laramie appeared in the foreground and the snow-capped Medicine Bow mountain range towered in the background.

"Local History Is Fun"

After the entire group had sung "Indian Harvest" and "Indian Lullaby," they gave a traditional Indian dance. Patsy used an easel for her chalk talk on "Indian Picture Writing" and Harold pantomimed several "Indian Signs and Gestures" while Ray explained what they meant.

Very brief talks, songs, dances and plays unfolded the episode which one might call "The Coming of the Early White Men." These centered about the fur trappers, the Overland Trail, the Union Pacific railway, and the pioneer

settlers. The audience seemed especially to enjoy "The Virginia Reel," reminiscent of covered wagon days.

The strife which existed between the early sheepmen and cattlemen was brought out in the numbers which dealt with "Life on the Range."

Paul's story of "How Laramie Got Its Name" and an original skit the children had written on "How Our City Grew" brought the program to a close.

David and Kathryn gave all the guests mimeographed copies of the third grade newspaper, "The Cowboy Journal." Although the paper contained various items of interest concerning home and school news, it emphasized particularly the youngsters' experiences in developing the Laramie history unit.

Before they left, the guests were invited to look at the children's labelled museum collections and to examine the crude, wrapping-paper "time line" of local history events they had dated and illustrated.

"The Best Part of the Party"

As Marilyn said, "The best part of the party is when you talk it over." Next day, in review conference, the entire group evaluated the results of their assembly program. Here are some of the comments:

I wish we (the actors in the La Ramie pantomime) had stayed right with the reader when we did our parts. It would have looked better.

Don't you think we were too noisy when we got our play properties together behind the curtains? It was hard for the audience to hear what the speakers on the stage were saying. I wish we could do it over.

Our mural helped the stage look pretty. It helped show what the program was about, too.

My mother said she thought the things we made up ourselves were the best of all. She said they showed we are learning to think for ourselves.

On the Home Front . . .

Teacher-to-be Club **MRS. ANNIE S. JOHNSON**, principal of the Peeples Street School, Atlanta, Georgia, tells how a teacher-to-be club came into being and describes the activities of its members:

The Teacher-to-be Club was organized at Peeples Street School in 1947-48 as an outgrowth of the study of the Selective Recruitment of Teachers for the Elementary Schools. During a discussion of why the majority of prospective teachers choose to work in secondary schools in preference to the elementary the fact was brought out that the high school teacher is the last contact the student has before going to college. So we at Peeples School are seeking not only to challenge and inspire our seventh graders who wish to become teachers but to popularize the elementary school and to offer varied experience in it.

There are twelve members in our club and sixteen classes in our school. Each girl helps with the age group of her choice. She knows each child in the class by name, is familiar with the daily program, and can take over when for any reason the teacher must leave the room. She helps with class activities inside and outside of school.

One project this year is taking care of the younger children for the parents while they attend PTA meetings. Another project is caring for the girls' rest room or the "girls' lounge" as it is now proudly called. The first step in this enterprise was emphasis upon cleanliness which was well advertised among the girl pupils by the teachers-to-be. The next step was a conference with the executive committee of the parent-teacher association to make plans for beautifying it. Venetian blinds, a dressing table, mirrors, brightly colored waste baskets, and potted plants have been the result.

Now each girl is packing a box of material for UNESCO. With her teacher she is housecleaning the school closets and cabinets. The PTA is also helping to fill the boxes. The Atlanta ACE invited the Teacher-to-be Club to its April meeting at

which time the girls presented their UNESCO gifts.

During the summer the girls did baby-sitting and coaching, helped the community park supervisor and the branch librarian, and worked in the daily vacation bible schools of the community.

Is the club interfering with the "regular school work?" Well, the teachers-to-be made even better grades this year than they did last year.

*All of This
and a Person, Too*

WILLIAM BENNETT, teacher of sixth grade, Elmont, N. Y., while a student in Alice Miel's class at Teachers College, Columbia University, contributed this pertinent account to answer a troublesome question:

In one of the early meetings of this class a member asked, "In this new type of teaching are you taking care of the need for children to read at the required level? Where is there time to teach each one?"

This is the common concern of many teachers but those who observe closely and know how to interpret results know that in a well-ordered, informal school situation the necessary learnings are taking place. And what is more, personalities are developing. For example:

As his freely chosen activity, Jerry decided to put on his own version of the Hayden planetarium's sky show. Charles was invited to collaborate. Clay models (art) of the planets and sun in our solar system (science) were prepared in a very good though rough proportion (mathematics). Two sheets of unprinted newsprint were taped together (adaptation of materials) and the orbits of the planets drawn thereon. Distances between each (reading and writing numbers) were carefully written in after they had been looked up in a book (reading for information). The models on the drawing were placed in a large carton which the boys themselves procured (initiative and responsibility). Holes were cut in the top for the insertion of a small telescope (use of scientific instruments) to be used in viewing the show. A poster (art and spelling) invited all to see "Prof. Daus's

Sky Show" (sense of authoritative learning). Tickets were made (commercial procedures) and sold at 1c each (appropriate pricing). Cards were prepared showing the chief constellations by name (science and spelling). Each ticket holder was called by number (taking turns) and a full explanation (oral English) was given each as he viewed the models and looked at the cards with the constellations. The money collected was turned over to the Junior Red Cross (civic competence).

I am now more inclined to ask, "Where would you find the time to teach all of this in a formal set-up?" The question begs the answer. You just don't.

Seven-Year-Olds Ask Questions of a German Visitor

Germany, was visiting schools in the United States last spring she had the following experience with American children which to her was most significant. This is her account:

In the second grade of the laboratory school at the University of Minneapolis I was asked by the teacher if I would answer some questions of the children. I liked to do that. The questions were very astonishing:

"Is Germany a free country?"

"No, it is not. It has a Military Government."

"What is that?"

"We have been defeated in the war. After the war was over Germany was divided into four parts. One part has a Russian Military Government, one part has a French Military Government, one part has an English Military Government, one part has an American Military Government. And what part do you think I am coming from?"

"From the American part."

"That is right."

"Do you like the Russians?"

"No, I don't."

"Why did you vote for the Russian Government if you do not like it?"

"We have lost the war and so we were not allowed to vote our military government. We had to take what they gave us."

But American children could not understand that there are governments without being voted. So I thought better to change the subject and I told them about our voyage on the navy boat, about the sea gulls following us, about the days without any birds—only water, sky and sun, moon, stars and clouds. Then the first sea gulls coming from America. And then the port of New York.

"Have you seen the Statue of Liberty?"

"Yes, I did. Quite wonderful. But I did not see more in New York. I had to go all at once to Washington."

"Did you see Mr. Truman?"

"No, I didn't."

I do not believe German children seven years old would ask similar questions.

What Would You Do?

IN A COLLEGE CLASS a teacher of social studies was asking for help with a slow group of forty seventh grade youngsters—overage, hating school, not responding to a study of their town's water supply which she had been sure would capture their interest, and making life miserable for all the teachers while they waited to reach the age for leaving school. This was the advice of one of the class members—Violette E. Spahr, elementary school teacher, Smithtown Branch, Long Island:

It is so easy to tell someone else what to do, isn't it? Still, I believe I would have planned especially for the first day. I would have had mimeographed material for every student—a short questionnaire to fill in about themselves, a place to have them write their pet gripes about the school and other things.

Besides that, I would have gotten a popular magazine like *The Saturday Evening Post* or *Colliers* for each one so that we would have something in common to talk about, if only the advertisements! From the remarks made by the students a teacher should be able to pick up some leads as to their needs and interests. From there I'd get them talking about themselves, what they had done through the summer, and so on.

What would you have done "to get going" with this group?

Asheville, North Carolina.

ACEI Study Conference . . .

April 9-14, 1950



• *Conference Committee*

• *Mt. Pisgah and the Rat*

• *Asheville from Beaucatcher Mountain*



News and REVIEWS . . .

News HERE and THERE . .

By MARY E. LEEPER

New ACE Branch

Colorado Springs Association for Childhood Education, Colorado

Changes

Lorene K. Fox, director of elementary education, Schenectady, New York, to member of the faculty, Queens College, Flushing, New York.

Clara May Graybill, supervisor, public schools, Kalamazoo, Michigan, to member of the faculty, Eastern Washington College of Education, Cheney, Washington.

Mary Harbage, supervising teacher, Miami University, Oxford, Ohio, to become supervisor of elementary education, public schools, Akron, Ohio.

James L. Hymes, Jr., professor of education, State Teachers College, New Paltz, New York, to member of the faculty, Peabody College for Teachers, Nashville, Tennessee.

Jane Oliver, associate professor of education, Delta State Teachers College, Cleveland, Mississippi, to Bradenton, Florida.

Retirements

Alice P. Allcutt, after thirty years in the field of elementary education, retired July 1, 1949, from her position as supervisor at San Francisco State College. Since 1935 she has been a contributing member of ACEI and has worked with her students to improve the standards of education in the elementary schools.

Margaret B. Beatley, for thirty-three years a kindergarten teacher in Boston Public Schools, retired June 30. Miss Beatley, a life member of the Association for Childhood Education International, will continue to work for children through the church and other community agencies.

Noreen Dorrien, for many years director of kindergarten in the Bedford Park School, Toronto, Canada, retired last June. Miss Dorrien has been an active member of the Association for Childhood Education International for many years and was active in the formation of the group now known as the Canadian Association for Childhood Education. She will continue her interest in the children of Toronto.

New ACEI Publication

Uses for Waste Materials in revised form is again available after having been out of print for a number of years. This bulletin describes how to use discarded or odd pieces of fabrics, glass, wood, rubber and tin in stimulating children's imagination and creative development. The publication is one of the products of the ACEI Committee on Equipment and Supplies. Order from the

Association for Childhood Education International, 1200 Fifteenth Street, N. W., Washington 5, D. C. Pages, 30. Price, fifty cents.

The Mid-Century White House Conference on Children and Youth

On August 31 President Truman issued the call for a mid-century White House conference on children and youth to be held in 1950. On that same date the President appointed a committee of fifty-two citizens to direct the conference. This national committee held its first meeting in the White House, September 8 and 9 with Oscar R. Ewing, Federal Security Administrator, as chairman.

The objectives of the Mid-Century Conference which were developed by the committee are:

1. Focus attention on our concern for children and youth in a world in which spiritual values, democratic practice, and the dignity and worth of the individual are of first importance.

2. Bring together, in usable form, our present knowledge about the status of children, their physical, mental, emotional, and moral development; and identify areas in which further knowledge is needed.

3. Point up the needs of parents in providing adequately for their children; and suggest ways of helping them do a better job.

4. Look at the physical, social, economic, and moral environment in which children are growing up; and recommend ways of improving it.

5. Size up present services for children and youth; map the direction in which services should develop; point up ways in which the number of qualified workers can be increased and the skills of these workers sharpened.

6. Examine into the ways people are now working together for children; and develop ideas for more effective teamwork.

7. Initiate steps for the achievement of the conference recommendations in the coming decade.

The date selected for the Conference is the week beginning December 3, 1950.

President Truman has invited the governors of each of the states and territories and the commissioners of the District of Columbia to designate existing bodies or appoint broadly representative citizen groups to provide the leadership as state committees for the Conference.

Director of the White House Conference Planning Staff, Melvin A. Glasser; Chief Consultant, Henry F. Helmholz; Director of Fact-finding, Helen L. Witmer.

Youth Labor Program

One of the federal government's important tasks is to investigate the working conditions and foster better employment opportunities for some two million children and youth who work the year round and for one to one and a half million others who join them in the summertime. By congressional action, that task now becomes part of the U. S. Department of Labor's Bureau of Labor Standards' program for promoting improved labor standards.

This child labor and youth employment program was placed two years ago in the Wage and Hour and Public Contracts Divisions whose job is to enforce the Fair Labor Standards Act and the Public Contracts Act. There is now general agreement that the welfare of the nation's working youth is closely tied with good labor standards for all workers. The Bureau of Labor Standards is headed by William L. Connolly, and the child labor research program will be directed by Elizabeth Johnson who performed a similar function in the Wage and Hour Division.

Analysis of state child labor laws and assistance to state officials and community organizations interested in supporting better legal standards for young workers will continue as part of the work of the Bureau of Labor Standards.

Educational Mission to Afghanistan

The third educational mission sent out in 1949 from UNESCO to a member state left Paris in August for a three-month survey of Afghanistan's education system.

The mission, requested by Afghanistan last year, is headed by Jean DeBiesse, assistant director of elementary instruction in the French Ministry of Education. He is accom-

panied by a Briton, William Abbott, and an American, Harold Benjamin of the University of Maryland.

The three-man team will advise on two problems: the expansion of technical and industrial schools to produce the trained craftsmen needed for the nation's development; the reorganization of the elementary and secondary school system.

Federal Aid to Education

The House Committee on Education and Labor, through inaction, continues to delay progress in securing federal aid to education. Mr. Lesinski of Michigan, chairman of the committee, has disbanded the subcommittee on education and has refused the request of some of the members to call a full committee meeting. He states that he sees no prospects of getting a federal aid to education bill out this year.

Citizens should register their opinions with Congress, looking forward to action in 1950.

Mr. Lesinski has recently appointed Congressman Bailey of West Virginia to head a subcommittee to study conditions in special communities where the government has been giving federal aid to education in different ways. Some communities receive this aid through the General Services Administration, the Army, the Navy, the Federal Housing Administration, and the Atomic Energy Commission.

It is hoped that the committee's findings will help in determining policies for longterm plans in federal aid to education.

American Folklore Society Meets

The annual meeting of the American Folklore Society will be held in Washington, D. C., December 27-29. This is the first time in the history of the Society—founded at Harvard University in 1888—that it will have met independently of other scholarly organizations. Sessions will be at the Library of Congress.

New Child Development Institute

The University of Maryland, under a grant from the Rockefeller Foundation, will administer a training program for a child development institute to be established in Hesse, Germany. The Hessian cabinet approved on July 18 the establishment of this institute. Key persons are coming to the United States for study in preparation for assuming their responsibilities in the institute.

Books for CHILDREN . .

Editor, MAY HILL ARBUTHNOT

COTTON IN MY SACK. *Written and illustrated by Lois Lenski. E. Washington Square, Philadelphia: Lippincott, 1949. Pp. 191. \$2.50.* Lois Lenski is doing superlative work in her regional stories which are as revealing and honest as many of the much discussed adult books. In her introduction to *Cotton in my Sack*, Miss Lenski tells how the children of the Arkansas cotton pickers begged her to come to their part of the country and write a story about them. She did, and in order to make the book completely authentic, she picked cotton with the children and shared their problems and their meager pleasures. The story rings true.

Joanda is one of five children living in the wretched, littered house of a share cropper, and sharing too the back-breaking toil of picking cotton. The only bright spots in the meager lives of the Hutley family are their love for each other and the wonderful Saturdays in town. On these occasions they waste their money on the small, immediate pleasures of food, cokes, and "play-purties" and go home with nothing to show for their work. Education and a kindly uncle take a hand now and then at giving the family some guidance in better living and planning ahead. There is a glimmer of hope in the end and the story of peppery, loving little Joanda is an absorbing one. This book should promote many significant discussions.—Ages 8-12.

EDDIE AND THE FIRE ENGINE. *By Carolyn Haywood. Pictures by the author. 425 Fourth Ave., New York: Morrow, 1949. Pp. 139. \$2.* Miss Haywood gets better with every book. Children loved her *B Is for Betsy* series and *Penny and Peter* but when she created *Little Eddie* she struck a rich vein of humor that reaches a high point in this second Eddie story.

Our hero is still a collector of what his family calls "junk" and he refers to as "valuables," but this time, of all things, he falls in love with a discarded fire engine. His passion for this machine doesn't deter him

from acquiring a goat, Gardenia, and arriving at dancing school late enough to miss everything but the ice cream. Still, his days revolve mostly around the fire engine. In the end he loses both Gardenia and the engine but after that there is a second ending too good to tell. This book is tops in genuine child appeal and humor.—Ages 7-10.

THE WILD BIRTHDAY CAKE. *By Lavinia R. Davis. Pictures by Hildegard Woodward. Garden City, N. Y.: Doubleday, 1949. Unpaged. \$2.50.* In this book and in its predecessor, *Roger and the Fox*, Lavinia Davis is giving small children sincere and substantial realism. Here are no synthetic cadences, no forced repetitions but full bodied tales about something worth telling. The exciting mysteries of woods and forest animals are in these stories and Miss Woodward's enchanting pictures. And the small boy heroes are almost closer to the wild creatures than they are to the grownups who watch them.

This story tells how Johnny who had forgotten the professor's birthday not only made him a card in the nick of time but actually captured an injured wild duck for the duck pond. They named the bird, appropriately, "Birthday Cake."—Ages 4-8.

New England Magic

THE BLUE CAT OF CASTLE TOWN. *By Catherine Cate Coblentz. Illustrated by Janice Holland. 55 Fifth Ave., New York: Longmans, Green, 1949. Pp. 123. \$2.75.* Mrs. Coblentz is making a varied and important contribution to children's literature. Her historical fiction such as *The Bells of Leyden Sing*, her biography *Sequoya*, and now this historical fairy tale show a diversified talent and growing power.

The blue cat of Castleton, Vermont, adorns a rug in the Metropolitan Museum of Art in New York City. Mrs. Coblentz worked out its documented antecedents and then wove around it a fairy tale of unusual charm and beauty. The blue cat learned the song of the river which wrought a spell of bright enchantment for all who heard it. This spell eventually undid the sinister evil of Arunah Hyde and brought to the people of Castle Town beauty, peace and content. If you don't believe it just go there today and see for yourself.—Ages 8-14.



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Books for TEACHERS . .

Editor, RUTH G. STRICKLAND

NEW WAYS IN DISCIPLINE. By Dorothy Walter Baruch. 330 W. 42nd St., New York: Whittlesey House — McGraw-Hill Book Company, 1949. Pp. 268. \$3. Perhaps no phase of child guidance is more discussed, pondered over, and leaves parents and children more baffled than does discipline. In this book Dorothy Baruch cites numerous case studies of atypical, so called behavior problems and how they were handled. She does not evade any of the issues but neither does she say, "This is the answer. This will work." As each child is different, each method of helping that child must vary to meet his needs. "Here are some new ways. Try them."

She urges her readers to be more realistic in their handling of children, to change the emphasis from "Shall I spank?" to "Why did that child respond in that way?" She feels that adults should look farther, see more, and not be blinded by present actions but be more disturbed by the feelings that caused those actions. It is a question of viewpoint from "What makes them bad" to "What makes them better."

Many adults resent the discipline used upon them as children but are in turn using the same methods on their children. When asked why, they reply they don't like to do it but

they know "nothing better to do." If parent-child relationships and teacher-child relationships, too, are to be improved, more careful observation and more sincere effort must be made to meet the child where he is in the developmental scale, regardless of his age or experience.

This book is written in an informal style and is most interesting to read. It is divided into four major sections titled: "Making Discipline Easier," "Handling Crucial Moments As He Grows," "What You Can Do in Times of Peace to Reduce Times of Stress," and "Moving Ahead."

Lois Fisher has illustrated the book with a number of simple but effective line drawings showing tense, dramatic moments that could happen in any home.—Reviewed by NANCY NUNNALLY, critic teacher and instructor in early childhood education, Indiana University.

A BABY IS BORN. By Milton I. Levine and Jean H. Seligmann. 1230 Sixth Ave., New York: Simon and Schuster, 1949. Pp. 54. \$1.50. This is an excellent book for both

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The illustrations can be shared with the younger child and the book read and discussed with the elementary school child. Scientifically accurate in its information, *A Baby Is Born* carries throughout its content a feeling of warmth, love, and affection.—
Reviewed by NANCY NUNNALLY.

YOUR CHILD MAKES SENSE. *By Edith Buxbaum with a foreword by Anna Freud.* 227 W. 13th St., New York: International Universities Press, Inc., 1949. Pp. 201.

\$3.25. Anna Freud, in her foreword, says that children began to make sense some forty or fifty years ago when their experiences and behavior first came under psycho-analytic scrutiny and it was learned that the roots of many adult disorders lay in early childhood. Miss Buxbaum's book is written as a guide for parents to help them understand the causes behind the behavior problems of children.

Part I deals with the physical development of the child and the mother-child relationship. Florence L. Swanson, M.D., has contributed the chapter on physical development. The development of mouth activities, muscle control, and sex development are treated in Part II. Part III pictures the child as a member of the family group, the school group, and the cultural group. Since Miss Buxbaum studied with the Freuds in Vienna all her interpretations have the slant of Freudian psychology with its strong emphasis on sex relationships and sex feelings as motivating forces for attitudes and behavior. She has had years of work with children and parents so that her material is drawn also from first-hand experience.

The book is filled with excellent counsel for parents, illustrated with simple case descriptions from the author's experience in dealing with many types of emotional problems. Analysis at some points may have more of the Freudian slant than some will be able to accept but there are many instances of clear analysis and sound advice to help parents understand and meet their children's needs.

—R.G.S.

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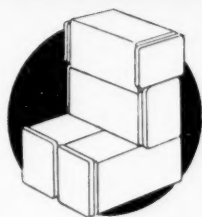
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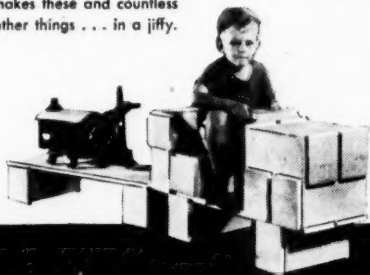
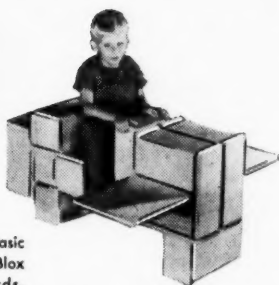
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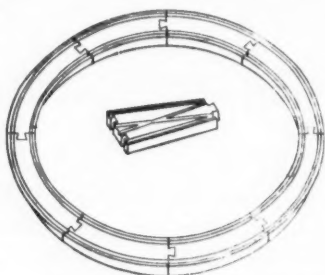
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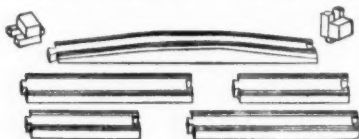
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10. "How Large Are Children's Vocabularies?" By John C. Seegers and Robert H. Seashore. In *Elementary English Review*, April 1949. 26: 181-94.
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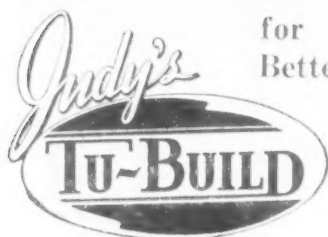
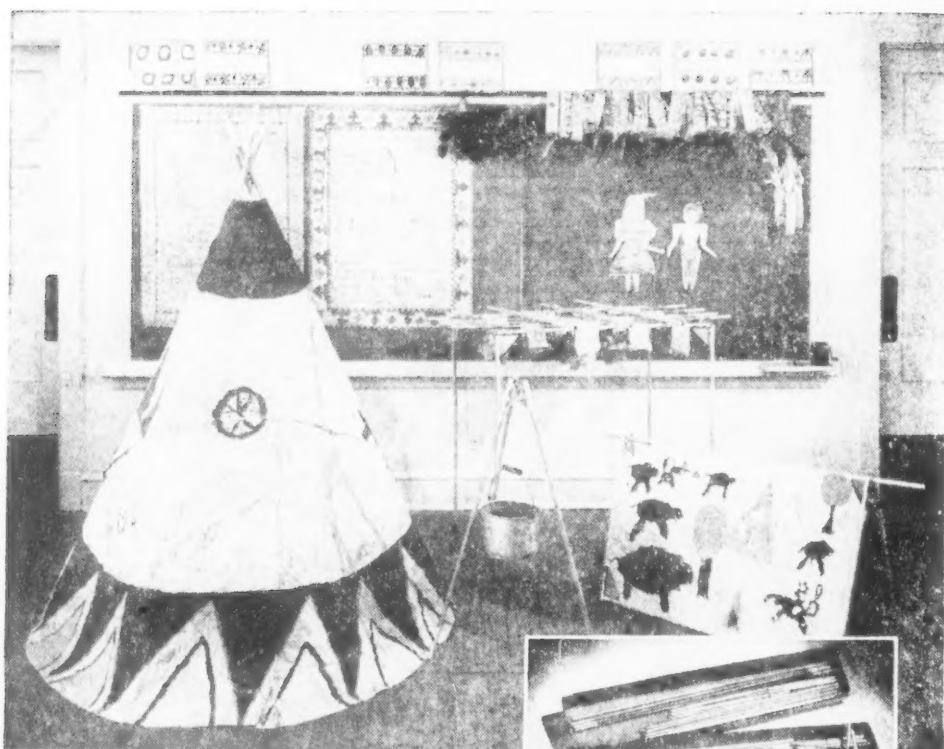
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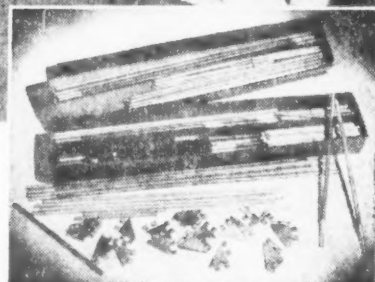
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